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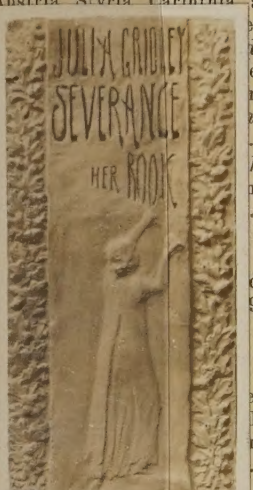

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SOUTHERN ITALY
AND SICILY

WITH EXCURSIONS TO

SARDINIA, MALTA, AND CORFU

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 30 MAPS AND 34 PLANS

SIXTEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
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1912

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

PREFACE.

The objects of the Handbook for Southern Italy and Sicily †, which now appears for the sixteenth time, are to supply the traveller with some information regarding the culture, art, and character of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against overcharges, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, save the traveller many a trial of temper; for probably nowhere in Europe is the patience more severely taxed than in some parts of Italy.

The whole work is based on the personal acquaintance of the Editor or his friends with the places described, most of which he has repeatedly and carefully explored. As, however, changes constantly take place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The Handbook has been thoroughly revised and considerably augmented, and the information regarding Naples and its environs in particular has been carefully verified. The account of the climatic and sanitary conditions of Naples given at pp. xxviii et seq. is from the pen of a thoroughly competent observer, and, while dissipating some of the exaggerated notions which are prevalent regarding its unhealthiness, may afford some useful hints for the traveller's mode of life in that town. The description of the Museum at Naples is by *Dr. W. Amelung*, author of the catalogue of the antiquities at the Vatican; while our account of Pompeii, apart from quite recent data, is indebted to the late *A. Mau* (p. 149), who spent 36 years in the exploration of that site.

On the Maps and Plans the utmost care has been bestowed, and it is hoped that they will often be of material service to the traveller. They have all been carefully revised and brought up to date, while those of Sorrento, the town of Capri, Salerno, Amalfi and Ravello, Girgenti, and Sassari appear in this edition for the

† The contents have been divided into five sections *(Introduction; Naples and its Environs; E. and S.E. Districts of S. Italy; Sicily; Sardinia, Malta, and Corfu)*, each of which may be removed from the volume and used separately if desired. To accomplish this the book should be opened sharply at the beginning and end of the portion to be detached, and the gauze to which the sheets are attached cut through at these points with a penknife.

first time. On the plan of Messina is indicated the condition of affairs after the earthquake, with the temporary suburbs.

Heights are given in the text in English feet, on the maps in mètres (1 Engl. ft. = 0,3048 mètre). Distances are given in English miles. — The Populations (given according to the census of 1901, as the results of that of 1911 have not yet been published) are those of the towns and villages properly so called and not those of the *comuni* or parishes, which are often considerably larger.

Hotels (comp. p. xx). The Editor has indicated by asterisks the hotels which he has reason to believe, from his own experience as well as from information supplied by travellers (often, however, contradictory), to be respectable, clean, reasonable, and fairly well provided with the comforts and conveniences expected in an up-to-date establishment. Houses of a more primitive character, when good of their class, are described as 'good' or 'very fair'. The Editor, however, does not doubt that comfortable quarters may sometimes be obtained at hotels not recommended or even mentioned. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are stated in the Handbook in accordance with the Editor's experience and with information and hotel-bills submitted to him by travellers.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

M. = mile; sq. M. = square mile; ft. = foot, feet; yd. = yard.
kil. = kilomètre.
kg. = kilogramme.
h.p. = horse power.
hr. = hour; min. = minute.
Alb. = albergo (hotel).
Ristor. = ristorante (restaurant).
omn. = omnibus.
carr. = carriage.
N., S., E., W. = north, northern, south, southern, etc.
r. = right; l. = left.
R. = room with one bed, incl. light and attendance unless contrary stated.
R. = route.
Pl. = plan.
B. = breakfast (coffee, etc.).
D. = dinner.
déj. = déjeuner (luncheon).
rfmts. = refreshments.
pens. = pension (*i.e.* board and lodging).
fr. = franc (Ital. lira).
c. = centime (Ital. centesimo).
dr. = drachma (Greek currency).
l. = lepton (Greek currency).
ca. = circa (about).
comp. = compare.
adm. = admission, admittance.
Capp. = Cappella (chapel).

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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"Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."

BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Southern Italy and Sicily need not exceed that incurred in the more frequented parts of the Continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day (exclusive of railway-fares), or at 15-20 francs when a prolonged stay is made at one place. Those who are acquainted with the language and habits of the country, and are willing to forgo some of their usual comforts, may reduce their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving. When, however, ladies are of the party the expenses are generally greater.

Money. The French monetary system is now used throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi;* 1 fr. 25 c. = 1*s.* (comp. the money-table at p. ii). In copper *(bronzo* or *rame)* there are coins of (1, 2,) 5, and 10 centesimi, in nickel pieces of 20 c., in silver pieces of 1, 2, and 5 fr., and in gold pieces of 10, 20, and 100 fr. Gold coins are, however, rarely met with, their place being taken by *Biglietti di Stato* (treasury notes) for 5, 10, and 25 fr., the banknotes of the *Banca d'Italia,* and the new notes of the *Banco di Napoli* and the *Banco di Sicilia* (stamped with a profile head of Italia in red). In consequence of the favourable financial condition of the country these notes are all at par, but other notes should be refused. In addition to the gold

of the so-called Latin Monetary Union (Italy, France, Belgium, Switzerland, and Greece), also the gold coins of Great Britain (see below), Austria-Hungary, Russia, Roumania, Servia, and Monaco are taken at their face-value. The silver five-franc pieces (scudi) of the Latin Monetary Union, and also those of the former small Italian states (with the exception of the Papal States and the Duchy of Lucca), circulate at their full value. The only other current silver coins are Italian coins since 1863, French coins since 1864, Belgian and Swiss coins since 1866, Greek coins since 1867, and those of the Republic of San Marino since 1898. The only legal coins in copper and nickel are those of Italy itself and of San Marino (since 1864). Obsolete and worn coins and spurious banknotes are frequently offered to strangers at shops and inns and even at railway ticket-offices. — A piece of 5 c. is called a *soldo;* the lower classes often keep their accounts in soldi (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

Best Money for the Tour. *Circular Notes* or *Letters of Credit*, issued by the principal English and American banks, and the *Travellers' Cheques* issued by the great American express companies and by the American Bankers' Association are the most convenient medium for the transport of large sums and realize the most favourable exchange. English and German banknotes also realize their nominal equivalents in the principal towns. *Sovereigns* are taken by the principal hotel-keepers at their full value (about 25 fr.). In remote districts, however, especially in Sicily, all foreign money is refused. — Italian post-offices of the first class issue so-called *Titoli di Crédito* for sums ranging from 200 to 5000 fr., the holders of which may draw from 50 to 1000 fr. at any first-class or second-class post-office (fee 25 c. for 500 fr., 50 c. for 1000 fr., 75 c. for 2000 fr., and so on).

Exchange. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's (*'cambiavaluta'*). Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is advisable to carry also 1-1½ fr. in copper (comp. p. xiv) in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 40*l.*, are granted by the British Post Office at the following rates: not exceeding 1*l.*, 4*d.*; 6*l.*, 1*s.*; 10*l.*, 1*s.* 6*d.*; 20*l.*, 2*s.* 9*d.*; 40*l.*, 5*s.* 3*d.* These are payable at the rate of 25 fr. 20 c. per 1*l.* The identity of the receiver must be guaranteed by two well-known residents or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in England is 40 c. per 1*l.* sterling. — *Telegraph Money Orders* are allowed for certain places in Italy only.

II. Period of Tour. Language.

Season. The best time for Naples, and still more for other parts of S. Italy and Sicily (comp. p. 283), is spring, from the end of March to the beginning of June, or autumn, from the end of September to the middle of November. In autumn the number of visitors is much less than in spring, so that there is then rarely any trouble in finding accommodation. The solitary traveller, indeed, will sometimes find himself almost alone in the smaller hotels. September is

usually oppressively hot, with numerous thunder-storms, and is therefore the worst month for the tourist. The rainy winter months had better be devoted to Rome. The hot season, from the middle of June to the end of August, may be spent at some of the charming summer-resorts in the environs of Naples, such as Sorrento, Castellammare, and Cava dei Tirreni, but is unfavourable for travelling in the South of Italy. The scenery indeed is then in perfection and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun. These effects are produced not so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for many weeks.

At p. 38 the traveller will find various plans for excursions in the environs of Naples, and at p. 284 are others for a tour in Sicily.

Naples is reached overland from London in 45-50 hrs. (fares 8*l.* 18*s.* 2*d.*, 6*l.* 1*s.*). By sea it is about 9 days from London. Steamers of the *Orient Line* leave London (Tilbury) every alternate Frid., touching at Gibraltar, Toulon, and Naples (fares to Naples, 1st class 16*l.* 10*s.*, 2nd class 11*l.*). — Steamers of the *North German Lloyd* leave Southampton 3-4 times a month for (9 days) Genoa and (10 days) Naples (fares to Genoa, 1st cl. 13*l.* 10*s.*, 2nd cl. 9*l.*; to Naples, 16*l.* 10*s.*, 11*l.*). These charges include railway-fare from London to Southampton.

American travellers may reach S. Italy direct by the steamers of the *Cunard Line*, the *White Star Line*, the *North German Lloyd*, the *Hamburg-American Line*, and the *Italian Royal Mail Line*, plying weekly or fortnightly from New York to Naples and Genoa (fares from ca. 8 80). The New York offices are: 21 State St. (Cunard Line), 9 Broadway (White Star Line), 5 Broadway (North German Lloyd), 37 Broadway (Hamburg-American Line), and 50 Wall St. (Italian Line).

Language. The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey, and more particularly to the S. of Naples and in Sicily. It is quite possible for Englishmen to travel in the regions around Naples, Palermo, and Syracuse, perhaps with the aid of a little French, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover constantly exposed to extortion. Those, therefore, who desire the utmost possible freedom and dislike being imposed upon, will find a slight acquaintance with Italian† indispensable.

---

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyï and lyï. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. Accents occur, properly speaking, on final syllables only, but they are sometimes inserted elsewhere in this Handbook as a guide to pronunciation (é and ó represent the longer or closed sounds, è and ò the short or open sounds). — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd. pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

III. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful, as, for example, in obtaining the delivery of registered letters and money-orders (comp. p. xxviii). The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality. Country excursions in the southern provinces should not be undertaken without a passport.

Passports may be obtained in England direct from the *Foreign Office* (fee 2*s.*) or through any of the usual tourist-agents (fee 3*s.* 6*d.* to 5*s.*). — In the United States applications for passports should be made to the *Bureau of Citizenship*, State Department, Washington, D. C.

Custom House. The examination of luggage which takes place at the Italian custom-houses on the arrival of the traveller by land or sea, even when the vessel has come from another Italian port, is usually very lenient. Tobacco and cigars (only eight pass free), playing cards, and matches are the articles chiefly sought for. The duty on tobacco amounts to about 10 fr. per lb. (26 fr. per kg.; comp. p. xxv). Custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. Weapons of all kinds are liable to confiscation (see p. xiii). In most Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage and to superintend the custom-house examination in person (comp. p. xvii).

IV. Public Safety. Begging.

Public Safety is on as stable a footing in those parts of S. Italy, Sicily, and Sardinia likely to be visited by travellers as in countries to the N. of the Alps. Travellers will naturally avoid lonely quarters after nightfall, just as they would at home; and this precaution is especially advisable in Naples. Excursions should be arranged so that the dusk does not overtake the party in an unfrequented district; ladies travelling alone had better not visit lonely spots, even though driving. The isolated cases of highway robbery heard of from time to time are scarcely distinguishable from similar crimes in other countries. Strangers, whose persons and property are unknown, have practically nothing to fear from 'Brigantaggio'. On the other hand, however, travellers must always be on their guard against pickpockets. Thefts of watches and pocket-books are still uncomfortably frequent in Naples in spite of the improvement in the police

system. Such articles as châtelaine-bags, gold chains, and the like are better kept out of sight, and small articles of baggage should not be placed in the hood of an open carriage behind the traveller's back. In the towns the policemen are called *Guardie di Pubblica Sicurezza* (dark coat, with white cap and buttons) and in the country *Carabinieri* (black uniform, with red facings, and cocked hats). The *Guardie Municipali* of Naples (yellow buttons, numbered caps) are entrusted with the control of the traffic. — No one may carry weapons without a licence (12 fr. 80 c.), on pain of imprisonment. *Armi insidiose, i.e.* concealed weapons (sword-sticks; even knives with spring-blades, etc.), are absolutely prohibited.

Begging *(Accattonaggio)*, which has in Italy been regarded from time immemorial as a legitimate mode of earning one's daily bread, has, perhaps, of late become a little less obnoxious in Naples itself, but in other districts frequented by strangers, such as the environs of Naples and many parts of Sicily, it has, largely owing to the misplaced generosity of travellers, developed into a veritable national plague. Still more reprehensible than the bestowal of an occasional gratuity upon children is the foolish practice of 'scattering' copper coins to be struggled for by the street arabs, etc. As the profits of street-beggars, even the obviously infirm, too frequently go for the support of able-bodied loafers, travellers who decline to give anything are acting more intelligently in the true interests of the country, as well as of succeeding travellers, than those who yield to a momentary feeling of compassion. In any case the donation should be limited to the smallest amount (2-5 c.). Importunate beggars should be dismissed with 'niènte'.

A slight backward movement of the head accompanied by a somewhat contemptuous expression (the ἀνανεύειν of the Greeks) is a sign of refusal well understood in S. Italy and Sicily. Italians often obtain the same end by shaking the right hand from side to side, with raised forefinger.

V. Intercourse with Italians. Gratuities. Guides.

While most travellers will soon and easily become used to the customs of N. Italy and Rome, intercourse with the people in the S. end of the peninsula requires a more careful study. On the principal routes, and especially in and near Naples, the insolence and rapacity of cab-drivers, boatmen, porters, and others of a similar class have attained an almost incredible pitch. These gentry seem to consider the spoliation of the stranger as a matter of course. In all dealings with them the traveller's best weapon is an imperturbable calm, and he will often find a jesting remark more efficacious than a serious rebuke. The slighter his knowledge of the Italian language is the more careful should he be not to involve himself in a war of words, in which he must necessarily be at a great disadvantage. Though caution is always to the point, an exaggerated

lack of confidence will often be interpreted as indicating weakness and anxiety. Where tariffs and fixed charges exist they should be carefully consulted. In other cases, where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered and never rely on the equity of the other party. '*Patti chiari, amicizia lunga*' is a good Italian proverb. The traveller will often find it useful to offer at first a lower sum than he is willing to pay, in order to be able to concede somewhat in the process of bargaining. When a foreigner shows himself to be '*pratico*' by the fairness of his offer (neither too low nor too high), speculative demands founded on his assumed ignorance are less likely to be made. The data in this Handbook may be relied upon in formulating such an offer. Where information is required it should be sought from printed tariffs, from fellow-travellers, or from the landlords of the better-class hotels; but in small towns and in the country landlords, waiters, drivers, guides, etc. are all apt to be leagued against the stranger. In spite of all precaution, however, the traveller must here and there submit to a certain amount of trickery, and it is folly to take this too seriously. The Italians themselves cannot escape extortion of this kind. It should be remembered that if the haggling process is carried too far good humour may be lost for the sake of a few sous. — Educated Italians are fully alive to the evils which beset the traveller in and around Naples; and in 1891 the *Società Pro Napoli* was founded, under the presidency of the Duca Carafa d'Andria, to mitigate these (comp. p. 24).

Gratuities are more customary in Italy than elsewhere, but are calculated on a much lower scale. Drivers, guides, porters, and donkey-attendants invariably expect, and often demand as a right, a gratuity *(buòna mano, mancia, da bére, bottiglia, caffè, sigaro, maccheróni)*, varying according to circumstances from 10-15 c. to a franc or more, in addition to their hire. The text of this Handbook generally indicates the appropriate amounts. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment. He should always be supplied with an abundance of small coins (p. x), and he should take care to pay the gratuity separately.

The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of $^1/_2$-1 fr., 3-4 pers. 1-1$^1/_2$ fr. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.) 25-50 c. may be given. The *Custódi* of all public collections where an admission-fee is charged are forbidden to accept gratuities. The traveller should never reward unsolicited services, and he should not offer a fee unless he is sure it is expected. — In hotels and restaurants about 5-10 per

cent of the reckoning should be given in gratuities, or less if service is charged for.

Valets de Place *(Guide,* sing. *la Guida)* may be hired at 6-10 fr. per day. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made in presence or with the aid of a commissionnaire, as even in shops of the better class a commission of at least 10 per cent will be added to the price. Contracts with vetturini or other persons should also be made without their help. In some towns the better guides have formed societies as 'Guide patentate' or 'Guide autorizzate'.

VI. Conveyances.

Railways. Most of the railways of Southern Italy and Sicily (comp. p. 284) are now operated by the government. Their general organization resembles that of the railways of other parts of Italy. The first-class carriages are fairly comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders. Express trains only can be relied upon to make connection.

The international *trains de luxe* are generally available for long-distance travellers only. The mail-trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars) and the ordinary expresses *Treni Diretti*. The last, the fares of which are 10 per cent higher than those of ordinary trains, are often overcrowded in the height of the travelling season. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger-coaches, partly of goods-waggons. — Among the expressions with which the railway-traveller will soon become familiar are: '*pronti*' (ready), '*partenza*' (departure), '*si cambia trèno*' (change carriages), '*essere in coincidènza*' (to make connection), '*fermata*' (halt; *quanti minuti di fermata?* how long do we stop here?), and '*uscita*' (egress). The station-master is called '*capostazione*'; the guard '*conduttore*'. *Fare il biglietto* means to take a ticket; *È preso questo posto?* Is this seat engaged? *Dove parte il treno per Napoli?* Where does the train for Naples start? *Quale rotaia?* Which line (or track)? Smoking compartments (often made very unpleasant by the freedom with which expectoration is indulged in) are labelled '*pei fumatóri*', those for non-smokers '*vietato fumare*'.

The best Time Table is the *Orario Ufficiale*, published by the *Fratelli Pozzo* at Turin (price 1 fr.). Smaller editions are issued at 80, 50, and 20 c. — Railway time is that of Central Europe.

Tickets. In the larger towns it is better, when possible, to take the tickets at the town-agencies *(Agenzia di Città)* of the railways. The booking-office at large stations is open 40 min., at small stations 20 min. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. When there is any crowd at the station the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand, including the stamp duty of 5 c. on each ticket *(tassa di bollo;* temporarily doubled to aid the victims of the recent earthquakes). In any case it is advisable to keep a sharp eye on the ticket-clerks, as 'mistakes' are

by no means infrequent (comp. p. x), while no attention is paid to subsequent complaints. At the terminal stations it is important to be on hand early; at wayside stations the traveller will often have a long time to wait, as the trains are more often late than not. At the end of the journey tickets are given up at the *uscita*. — Tickets for distances of less than 200 kil. (124 M.) do not permit of a break of journey.

For distances exceeding 150 kil. (93 M.) fares are calculated according to a sliding-scale *(tariffa differenziale A)*, that makes it advantageous to take a ticket for as long a distance as possible. With few exceptions tickets of this kind are issued only viâ the shortest route between any two points; they are valid for one day for each 100 kil. (62 M.), not counting the day of issue. Journeys up to 300 kil. (186 M.) may be broken once without any formality; up to 600 kil. twice; up to 900 kil. thrice; up to 1000 kil. four times; and longer journeys five times. Thus, a ticket from Chiasso to Naples viâ Milan and Rome, a distance of 936 kil. (580 M.), is valid for ten days and permits the journey to be broken four times, while the first-class and second-class fares are 69 fr. 20 c. and 45 fr. 60 c. instead of 119 fr. 45 c. and 83 fr. 55 c. as previously. Luggage for distances over 150 kil. also enjoys a preferential tariff.

Return Tickets *(Biglietti di andata-ritorno)* for distances up to 100 kilomètres (62 M.) are valid for one day only, up to 200 kil. for two days, up to 300 kil. for three days, and beyond 300 kil. for four days (in Sicily, 1-2, 2-3, 6, and 9 days respectively). But those issued on Sat. and the eves of national holidays (p. xxvi) are available for three, those issued on Sun. and festivals for two days at least. These tickets do not allow the journey to be broken.

1. International Circular Tickets *(Biglietti combinâbili internazionali)*, including coupons for foreign as well as Italian railways, are issued for most of the lines in Southern Italy, Sicily, and Sardinia. The steamers to Sicily, Sardinia, Malta, and Corfu are included also. The regulations affecting these tickets are similar to those of France, Germany, Belgium, and other continental countries. No luggage is allowed free.

These convenient tickets (books of coupons) are not issued for distances under 600 kil. (372 M.); those for distances up to 3000 kil. are valid for 60 days, for 3001-5000 kil. for 90 days, and beyond that distance for 120 days. The journey can be broken without any formality at any of the stations named on the coupons. If the traveller alights at another station he must at once apply to the *capostazione* for recognition of the break of the journey *(vidimazione)*. — The tickets may be obtained in London at the principal southern railway stations, or from Messrs. Cook & Son (Ludgate Circus, etc.); in Paris from Cook & Son (Place de l'Opéra 1), P. O. Lubin (Boulevard Haussmann 36), or the Société des Voyages Universels (Rue du Faubourg-Montmartre 17); and also from Cook's agencies in Brussels (Rue de la Madeleine 41), Cologne (Domhof 6), and Geneva (Rue du Rhône 90). In Italy they may be ordered at any large station or from Messrs. Cook & Son at Rome (Piazza Termini 54) or Messrs. Gondrand in Milan (Galleria Vittorio Emanuele).

2. Local Circular Tickets *(Biglietti a itinerario combinabile)*, for use in Italy only, are issued also. A list of the routes for which these are available will be found in the Orario Ufficiale (p. xv).

For some of the more popular circular tours tickets (books of coupons) are kept in readiness by the railway companies *(biglietti combinati)*. Order-forms for these tickets may be obtained at any of the more important stations in Italy (as well as from Cook or Gondrand, p. xvi) and, when filled up, should be forwarded, along with a fee of 1 fr., to the station whence the ticket is to be issued. The prices are a trifle lower than for the 'international' tickets (10 per cent less for distances over 2000 kil.). Such tickets are not issued for distances under 400 kil. (248 M.). Those for 401-800 kil. are valid for 15 days; for 801-2000 kil. for 30 days; for 2001-3000 kil. for 45 days; beyond that distance for 60 days. Tickets issued in Sicily for a distance of 600 kil. are valid for 20 days; beyond that distance for 30 days. The time-limit of these tickets may be extended *(prorogare)* for not less than 10 days by the payment of a small additional sum (1 per cent of the whole price) for each day. — The tickets have to be signed by the traveller. The journey may be broken without formality at the terminal stations of each section, and also at three intermediate stations in each section selected and registered in advance.

The so-called *Biglietti d'Abbonamento Speciali*, or *General Season Tickets*, resembling the Swiss 'General-Abonnements', are issued in 20 series, and entitle the holder to travel at will during a given time over the railways within a larger or smaller district in Italy. A monthly ticket, for example, on the main Sicilian lines (excluding the W. railway and the railway round Ætna) costs 80 fr. (2nd cl.), the corresponding circular tour ticket costs 52½ fr. Further details may be found in Part III of the Italian time-table (p. xv) and are printed on the application-forms to be obtained at any station. These tickets are, however, of little advantage to the ordinary tourist.

Luggage. The arrangements as to luggage are similar to those prevalent in Continental Europe in general. No luggage is allowed free except small articles taken by the passenger into the carriage; the rate of charge is 4.65 c. per kilomètre for 100 kilogrammes. Travellers who confine their impedimenta to articles that they can carry themselves and take into the carriage with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 5 c. per day per piece; minimum 10 c.) or forward it to the final destination. At small stations the traveller should at once look after his luggage in person. — The luggage-ticket is called *lo scontrino;* to book luggage is *spedire* or *far registrare il bagaglio*. Porters *(facchini)* who convey luggage to and from the carriage are entitled to 5-25 c. per package by tariff; attempts at extortion should be firmly resisted.

As several robberies of passengers' luggage have been perpetrated in Italy without detection, articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xii). They may, however, be insured for

a small extra fee. — Damaged trunks may be secured by leaden seals *(piombare)* for 5 c. each package.

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

Italian Railway Restaurants are few in number and leave much to be desired in quality. Luncheon-baskets *(cestino;* 2-4 fr., incl. wine) may be obtained at some of the larger stations. In a few cases Sleeping Cars and Dining Cars (B. 1½, déj. 3½, D. 4½ fr., wine extra) are attached to the trains.

Passengers by night-trains from the larger stations may hire pillows *(cuscino, guanciale;* 1 fr.; not to be removed from the compartment).

Steamboats. A voyage on the Mediterranean or Adriatic is highly recommended to the traveller in fine weather. If the vessel plies near the coast the voyage is often entertaining; and if the open sea is traversed the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Most of the steamer-routes in this Handbook are served by steamers of the *Società Nazionale di Servizi Marittimi*, the head office of which is in Rome (Piazza Venezia 11). The daily services to Sicily and Sardinia are maintained by the *Steamship Department of the State Railways* (Rome, Lungo Tévere Mellini 7). For steamers between Genoa and Naples, and between these ports and Gibraltar (England, New York), see pp. 22 and xi and comp. *Baedeker's Mediterranean.* In the Gulf of Naples, between Messina and the Lipari Islands, etc., the service is performed by the smaller boats of less important companies, on which occasions for sea-sickness are by no means uncommon.

Tickets should be purchased by the traveller in person at the office of the company. Return-tickets are issued at a reduction of 10 per cent, but cannot be obtained on board the vessels. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair, and, in the case of the smaller companies' steamers, not very strictly marked off from the first-class. Officers of the Italian and French armies, up to and including those of the rank of captain, are entitled to second-class berths only when travelling on duty. Both first-class and second-class passengers have free access to every part of the deck. — Inquiry should be made beforehand as to the punctuality of the vessel, as the shipment of goods in smaller ports (especially during the orange harvest) sometimes prolongs the voyage for a day or more beyond the advertised time.

Luggage. First-class passengers are allowed 70 kilogrammes (156 lbs.), second-class 45 kg. (100 lbs.).

Fee. The steward expects 1 fr. for a voyage of 12-24 hrs., but more if the passenger has given unusual trouble.

Embarkation. Passengers should be on board an hour before the advertised time of starting. The inadequate arrangements for embarking and disembarking give great annoyance. The tariff is usually 1-1½ fr. for each person, including luggage, but the passengers are generally left at the mercy of the boatmen. The traveller should not enter the boat until a clear bargain ('secondo la tariffa') has been made for the transport of himself and his impedimenta. On the way the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!' — to which the passenger may simply reply, 'avanti', or if necessary he may threaten to call in the aid of the 'Capitaneria

del Porto' or superintendent of the port. Payment should not be made until everything has been deposited on deck or on shore. Small articles of luggage should be kept in one's own hands. — The passenger gives up his ticket on board, receives the number of his berth, and superintends the stowing away of his luggage. A fine view is generally obtained of the harbour as the vessel quits it.

Diligences. The extension of the railway system and the establishment of motor communication have made the traveller almost independent of the *Diligenze* or *Vetture Corrieri* in Southern Italy or Sicily. On the more frequented routes a *Carriage* with one horse may generally be hired for 50-75 c., and on the less frequented for less than 50 c. per kilomètre.

Walking Tours. As a result of the introduction into Italy of various forms of sport and more especially of the establishment of the Italian Alpine Club (*Club Alpino Italiano;* headquarters, Via Monte di Pietà 28, Turin), which has the exploration of the Italian Alps and the Apennines as its object, even the lower classes are at length beginning to understand the pleasures of walking. Prolonged walking-tours, such as are undertaken in more northern climates, will be found practicable in the mountain-districts only of Italy. Cool and clear weather should if possible be selected and exposure to the scirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

Riding. A horse *(cavallo)*, mule *(mulo)*, or donkey (*ásino, somáro, ciuco;* Sicil. *vettura*, applied to all three animals), between which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant *(pedone)* acts also as a servant for the time being. Side-saddles for ladies are generally procurable. A bargain should be made previously, *tutto compreso*, a gratuity being added if the traveller is satisfied. The donkey-drivers have an unpleasant habit of inciting their animals to the top of their speed when passing through a town or village, and it is as well to warn them beforehand that their 'mancia' will suffer if they do not go quietly through the streets.

VII. Motoring and Cycling.

The environs of Naples and some other parts of Southern Italy offer many attractions for the motorist and cyclist. The roads are good on the whole, though often very dusty in summer and correspondingly muddy in wet weather. But in Calabria and Apulia the roads are bad, and Sicily cannot be recommended as a touring ground for motorists. — The rule of the road in Italy is usually the exact reverse of that in England, but it varies in different districts.

Motor Cars entering Italy are subject to a customs-duty of 200 fr. for cars weighing 500 kg. (ca. 10 cwt.) or less, 400 fr. for cars weighing between 500 and 1000 kg., and 600 fr. for heavier cars,

on payment of which a permesso is granted valid for three months, which, however, may be extended to six. The amount paid is returnable at any customs-station when the car quits the country, but this repayment is seldom obtained without some trouble. Members of the Touring Club Italiano (see below), or of clubs affiliated with it, may pay the duty in advance at Milan or have the amount guaranteed by a resident of Italy, in which case they receive a certificate *(trittico)* obviating the necessity of paying at the frontier. Drivers' licences issued by foreign countries are accepted, but both these and the permesso for the car must be registered within five days at a prefettura.

The unattached Cyclist on entering Italy with his wheel must deposit 35 fr. with the custom-house authorities, which sum is returned to him (though seldom without difficulties) when he quits the country. Members of well-known cycling associations are, however, spared this formality, on conditions explained in the handbooks of these clubs. On the railways cycles are treated as ordinary passengers' luggage (p. xvii). Valises should not be left strapped to cycles when sent by rail, owing to the risk of theft (p. xvii).

Members of the *Touring Club Italiano* (Milan, Via Monte Napoleone 14; 100,000 members; entrance fee 2 fr., annual subscription 6 fr., for foreign members 8 fr.), or of clubs affiliated with it, command advantageous terms at numerous hotels and in the purchase of petrol and other motoring and cycling requisites, maps, etc. Membership cards are accepted as proofs of identity by the post-office (comp. p. xxviii). The club's map of Italy (1:250,000), in course of publication, may be highly recommended, and one of its best guides is *L. V. Bertarelli's* 'Guida-Itinerario delle Strade di grande Comunicazione dell'Italia' (3 vols.; Milan, 1901), with numerous profile-maps and plans.

VIII. Hotels. Pensions. Private Apartments.

First Class Hotels, comfortably fitted up, are to be found at *Naples* and some of the places in its vicinity, at *Palermo*, *Taormina*, *Syracuse*, *Termini*, *Girgenti*, *Catania*, and *Messina*, the landlords of many of them being Swiss or Germans. Rooms $3^1/_2$-10 fr., luncheon *(colazione, déjeuner)* $3^1/_2$-5 fr., dinner *(pranzo, dîner)* 5-7 fr. The charges for light and for attendance (exclusive of the portier and frequently also of the 'facchino' or boots) are now almost always included in the price for rooms. Sitting-rooms and rooms with baths naturally cost more. Except when it is expressly so stated the above charges do not include wine, which is generally dear and heady. For a prolonged stay an agreement may generally be made for pension at a more moderate rate, especially in the off-season (comp., however, p. xxii). Visitors are expected to dine at the table-d'hôte; otherwise they are often charged more for their rooms. Meals served at special hours or in the travellers' apartments are charged considerably more. Other 'extras' also are dear. A charge of 1-2 fr. is generally made for the use of the hotel-

omnibus from the station; a cab is therefore often cheaper and more expeditious. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them. Even at the best hotels in S. Italy and Sicily it is essential to come to an understanding beforehand as to the charge for rooms, light, and attendance. The arrangements for heating the rooms in the cold season are often very insufficient, especially in Sicily. — In the large towns there are also some less pretentious hotels which are practically as comfortable, though not quite so luxurious, as those just described. The charges at these, especially *en pension*, are considerably lower.

During the height of the season (Feb.-April) the best hotels, especially in Naples, are sometimes so full that rooms cannot always be obtained by writing or wiring in advance. It is therefore advisable to prepay the answer, to prevent disappointment on arrival.

The Second Class Hotels *(Alberghi;* in smaller towns also *Locande)* are thoroughly Italian in their arrangements and, though generally provided with good and clean beds, are in other respects less comfortable than those of the first class. Their charges are of course considerably lower: room 1-4, omnibus $^1/_2$-1 fr. Déjeuner and dinner may be taken, if desired, in the trattoria usually connected with the inn, but morning coffee is generally taken at a café. Inquiry as to charges, however, should always be made beforehand; and in bargaining for a room the *servizio e luce* should not be forgotten. It is usual in these houses to arrange for a pension-charge (even for a single day), in which wine is generally included. It should include also a picnic luncheon when the traveller makes an excursion lasting the whole day. The terms offered at first by the landlord may, as a rule, be reduced with a little bargaining. It is usual to give a small fee to the facchino for attending to the luggage and boots. — These inns will often be found convenient and economical by *voyageurs en garçon*, and the better houses of this class may be visited even by ladies, when at home in Italian; the new-comer should patronize hotels of the first class only.

Hôtels Garnis are to be found in the larger towns, with charges for rooms similar to those in the second-class hotels, and may sometimes be found suitable by gentlemen travelling alone.

As matches are rarely found in hotels the guest should provide himself with a supply of the wax-matches *(cerini, fiammiferi)* sold in the streets (5-10 c. per box). Soap also is a high-priced 'extra'.

Money and other valuables should either be carried on the person or deposited with the landlord in exchange for a receipt.

Little weight should be laid on the landlord's recommendation or disparagement of hotels in other places.

The numerous Pensions in or near Naples or at Palermo, often kept by English or German ladies, are usually comfortable, clean, and moderate. Passing travellers are received at many of them even for a day or two. The charge is about the same as that of the

second-class inns and usually includes table-wine. As the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller must either sacrifice some of the best hours for sight-seeing and excursions, or pay for a meal he does not consume. Many pensions, however, especially in Naples, also let furnished rooms without board.

Private Apartments are recommended for a prolonged stay. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that all 'misunderstandings' may be prevented. To sign such a contract without reliable advice is distinctly dangerous. Payment of part of the rent in advance is quite customary; but such payment should never be made until the apartments have been put into a satisfactory condition. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details, will generally suffice. Comp. p. xxx.

The popular idea of cleanliness in Southern Italy is behind the age, dirt being perhaps neutralized in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in the better hotels and lodgings even of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as being less infested by the enemies of repose. Fleas *(pulci)* are very troublesome in spring and summer; bed-bugs *(cimici)* are rare. In places of doubtful cleanliness insect-powder *(polvere insetticida*, or *contro gli insetti)* or camphor should be plentifully sprinkled on the beds and on the traveller's clothing.

The *zanzâre*, or mosquitoes, are a source of great annoyance, and even of suffering, in summer and autumn. The pest is always worst in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (comp. p. 210), where the female of the *Anopheles Claviger* frequently conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be carefully closed before a light is introduced into the room, unless they are provided with so-called mosquito bars or screens. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are used to ward off the attacks of these pertinacious intruders. The burning of pastilles *(fidibus contro le zanzare, zampironi)*, which may be purchased of the principal chemists, is seldom of more than temporary effect and, besides, is accompanied by a scarcely agreeable odour. The so-called Bengué ointment, consisting of menthol, methylated salicylic acid, and lanoline, is efficacious in allaying the irritation caused by the bites, but care should be taken that none of it gets into the eyes.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana)*; night-shirt, *la camicia da notte*; collar, *il collo, il colletto*, or *il solino*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una flanella*, or *giubba di flanella*; camisole, *copribùsto*; petticoat, *la sottana*; peignoir or dressing-gown, *accappatòio*; stocking, *la calza*; sock, *la calzetta* or *il pedalino*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *nota*; washerwoman, laundress, *la lavandàia, la stiratrice*. Buttons are *bottoni*.

Hotel-keepers who wish to commend their houses to British and American travellers are reminded of the desirability of providing the bedrooms with *large* basins, footbaths, plenty of water, and an adequate supply of towels. Great care should be taken to ensure that the sanitary arrangements are in good order, including a strong flush of water and proper toilet-paper; and no house that is deficient in this respect can rank as first-class or receive a star of commendation, whatever may be its excellences in other departments.

IX. Restaurants. Cafés. Wine Shops. Birrerie. Cigars.

Restaurants of the first class do not exist in Southern Italy; even in Naples good French cookery is to be found only in the large hotels. The national *Ristoranti* or *Trattorie*, however, are sometimes very good; and even in the smaller towns the traveller will have little difficulty in finding a tolerable, though not always scrupulously clean, establishment of this kind. In Sicily a trattoria is often called *Caffè*. The *colazione* or déjeuner is usually taken between 11 and 2, and dinner *(pranzo)* between 6 and 9 p.m., soon after which the restaurants are closed. Those who eat *alla carta* and are content with the 'plats du jour' *(piatti del giorno)* and other local dishes may lunch or dine comfortably, including wine, for 2-3 fr. The meals at fixed prices (*a prezzo fisso;* $1^1/_2$-4 fr., including wine) are less usual and are neither so good nor so cheap as those à la carte. When there is no bill of fare the waiter *(camerière)* will recite the list of dishes. Italian customers have no hesitation in ordering away ill-cooked or stale viands, and they often inspect the fish or meat before it is cooked and make a bargain as to the price. The ordering of wine for the good of the house is by no means compulsory. The diner calls for the bill with the words 'il conto'. The waiter expects a gratuity of 15-25 c. for each person (but comp. p. xiv). If too importunate in his recommendations he may be checked with the word '*basta*'. — The so-called bars are sometimes convenient for a snack or 'quick luncheon'.

List of the ordinary dishes at the Italian restaurants: —

Pane francése, bread made with yeast (the Italian is without).
Burro, butter.
Uòva, eggs; *à la coque*, boiled (*ben còtte*, soft, *dure*, hard); *al burro*, *al piatto*, *al tegàme*, fried; *strappazzate*, scrambled.
Formaggio, or in S. Italy *cacio*, cheese *(Gorgonzòla, verde* or *bianco*, and *stracchino)*.
Sale, salt.
Pépe, pepper.
Mostarda francése, French or sweet mustard (mixed with vinegar).
Mostarda inglése, sènapa, English or hot mustard.

Antipasti, hors d'œuvres or relishes (such as sardines, olives, or radishes).

Minèstra or *zuppa*, soup.
Bròdo or *consumè*, soup in the English sense.
Zuppa alla santè, soup with green vegetables and bread.
Minestra di riso con piselli, rice-soup with peas.

Pasta *asciutta*, macaroni; *al bròdo*, macaroni soup; *al sugo e al burro*, with sauce and butter; *ai pomi d'oro*, with tomatoes; the *maccheróni* of Naples is much esteemed.

Risòtto (alla milanése), boiled rice with meat-sauce (rich).

Pésce, fish.
Anguilla, eel.
Cèfalo, gray mullet.
Luccio, pike.
Merluzzo, *baccalà*, cod.
Pesce spada, sword-fish.
Rómbo, turbot.
Salmóne, salmon.
Sòglia, a kind of sole.
Spigola, *ragno*, sea-perch, bass.
Tónno, tunny.
Triglia, mullet.
Aragósta, lobster.
Gámbero, crab.
Calamàio, cuttle-fish.
Ostrìche, oysters (good in winter only; comp. p. xxxi).
Frutta di mare, mussels, shell-fish, etc.
Zuppa di pésce, fish soup (strongly flavoured owing to the cuttle-fish).
Zuppa di vóngole, clam soup (somewhat indigestible).

Carne, meat; *léssa*, *bollíta*, boiled; *in ùmido*, *alla genovése*, with sauce; *ben còtta*, well done; *al sangue*, *all'inglése*, underdone; *ai fèrri*, grilled; *fritto*, fried.
Fritto misto, a mixture of fried liver, brains, artichokes, etc.
Arròsto, roast beef.
Manzo, boiled beef.
Stufato di manzo, *bue alla mòda*, beef à la mode.
Bistécca, beefsteak (usually poor).
Maiale, pork.
Agnèllo, lamb.
Caprétto, kid.
Montone, mutton.
Arrosto di vitèllo, roast veal; *tèsta*, *fégato di vitèllo*, calf's head, liver.
Braciòla, *costolétta*, cutlet.
Costolétta alla milanése, *sgaloppe*, veal-cutlet in bread-crumbs.
Anìtra, duck.
Póllo, fowl.
Tacchíno, *gallinaccio*, turkey.
Tórdo, fieldfare.

Polpettíne, small meat-dumplings.
Pasticcio, pâté, patty.
Stufatíno, *cibrèo*, ragout.
Presciutto, ham.
Saláme, sausage (with garlic, *àglio*).

Legúmi, vegetables; *contórno*, *guarnizióne*, garnishing, etc.
Asparagi, asparagus (usually green).
Bròccoli, *cávoli flóri*, cauliflower.
Carciòfi, artichokes.
Céci, chick-peas.
Fagiòli, haricot-beans.
Fagiolíni, *cornetti*, French beans.
Fave, beans.
Finòcchio, root of fennel.
Funghi, mushrooms.
Gòbbi, *cardi*, artichoke stalks.
Insaláta, salad.
Lattúga, lettuce.
Lenticchie, lentils.
Patáte, potatoes; *fritte*, fried.
Pisèlli, peas.
Polènta, boiled maize.
Sèdano, celery.
Spináci, spinach.
Zucchíni, small pumpkins.
Crocchétti, croquettes of rice or potatoes.
Gnòcchi, small dumplings.

Frutta, *giardinetta di frutta*, fruit; *frutta secche*, nuts, almonds, raisins, etc.
Arancio, orange.
Fichi, figs.
Frágole, strawberries.
Lampóne, raspberries.
Limóne, lemon.
Méla, apple.
Melagráno, pomegranate.
Nèspole, medlars.
Nóci, nuts.
Péra, pear.
Pèrsiche, *pèsche*, peaches.
Uve, grapes.

Dólce, sweet dish.
Budíno, pudding.
Crostata, tart.
Frittata, omelette.
Zuppa inglése, a kind of trifle.

Wine (*vino da pasto*, table-wine; *nero*, *rosso*, red, comp. p. xxxi; *bianco*, white; *dolce*, *pastoso*, sweet; *secco*, *asciutto*, dry; *del paése*, wine of the country) is usually supplied in open bottles containing one-half or one-fifth of a litre (*un mezzo litro*; *un quinto* or *bicchiere*). Wines of a better quality are sold in ordinary quarts and pints.

In districts where the Drinking Water comes from cisterns or is in any other way open to suspicion, the traveller should have recourse

to the usual aërated water or to the native mineral waters, such as the Nocèra Umbra, Sangèmini, San Pellegrino, Fonte Bracca, Fiuggi, Claudia, or Ferrarelle (usual price in restaurants, 1 fr. per bottle).

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, beer, etc. The tobacco-smoke is often very dense.

Café noir *(caffè nero)* is most commonly drunk (15-25 c. per cup). *Caffè latte* is coffee served with warm milk (25-50 c.; '*cappuccino*', or small cup, cheaper). Chocolate *(cioccolata)* costs 25-50 c. Roll *(pane)* 5, with butter *(pane e burro)* 20 c. Cakes or biscuits *(paste)* 5-15 c.

Ices *(gelato)* of every conceivable variety (*di vainiglia*, *di fragola*, *di lampone*, etc.) are supplied at the cafés, at 30-90 c. per portion; or half-a-portion *(mezza)* may generally be ordered. *Sorbetto* is water-ice; *Spremuto* is lemonade flavoured with fruit syrup (*di amarèna*, of the mahaleb or perfumed cherry, etc.); *Granita* is half-frozen ice (*limonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Gassósa*, aërated lemonade, is frequently ordered. — *Vermouth (vèrmut)*, usually mixed with seltzer (selters)-water (*con seltz;* 15-30 c.), is a wholesome and refreshing drink. — German beer (see below) is served in a few cafés in the larger towns. — The waiters expect a sou or more, according to the amount of the payment.

Birrerie, corresponding to the French 'brasseries', are now found in all the larger towns.

Munich beer *(birra di Mònaco)* and Pilsen beer may generally be procured at these. A small glass *(piccola*, scil. *tazza)* costs 30-40, a large glass *(grande)*, usually containing $^1/_2$ litre, 50-60 c. Dark beer is called *birra scura*, light beer, *birra chiara*. A good native beer is brewed at Naples, but English malt liquors can be obtained only at the hotels. Most of the birrerie can generally furnish good luncheons and other meals.

The **Wine Shops** *(Osterie)* are almost exclusively frequented by the lower ranks. In shops outside the towns the wine is very cheap and often excellent. The numbers on the outside of the shops (4, 5, 6, etc.) indicate the price per $^1/_2$ litre in soldi. Bread, cheese, and eggs are usually the only viands provided.

Cigars *(sigari)* in Italy are a monopoly of Government. The Italians themselves prefer the somewhat heavy brands, such as *Napoletani*, *Toscani*, *Cavours* (long 10, short $7^1/_2$ c.), and *Virginias* (with a straw in them, $7^1/_2$, 12, and 15 c.). About an inch should be broken, cut, or burned off the lower end of the last before smoking. The lighter varieties such as the *Branca* (5 c.), *Sella* (7 c.), *Grimaldi* (10 c.), *Medianitos* and *Minghetti* (15 c.), *Trabucos* (20 c.), *Londres* (25 c.), and *Regalia Londres* (30 c.) cannot be obtained of good quality except from the larger tobacconists. Good but rather strong imported cigars (*Manila* 20-30 c., *Havana* 40-120 c.) and also foreign cigarettes *(sigarette)* may be bought in the best shops of the large towns. Native cigarettes may be obtained from 1 c. upwards each (e.g. *Macedònias*, 35 c. for ten). The *Spagnolette Avàna* (5 c. each) are 'tweenies' or cigars about the size of cigarettes. — Travellers who import their own cigars, paying the heavy duty (p. xii), should preserve the customs-receipt, as they are

liable to be challenged, *e.g.* by the octroi officials (p. xii). Passers-by are at liberty to avail themselves gratis of the light burning in every tobacconist's.

X. Sights. Theatres. Shops.

The larger **Churches** are open in the morning till 12 and generally again from 2, 3, or 4 to 7 p.m., while the more important are often open the whole day. Many of the smaller churches are open till 8 or 9 a.m. only. Visitors may inspect the works of art even during divine service, provided they move about noiselessly and keep aloof from the altar where the clergy are officiating. For a week or two before Easter the works of art are often temporarily covered. Those which are always covered are shown by the verger *(sagrestáno)* for a small gratuity (p. xiv).

Public **Museums,** picture-galleries, and excavations are usually open from 9 or 10 to 4 o'clock. All the collections which belong to Government are open free, in part at least, on Sundays or Thursdays and on certain festivals, but on weekdays a charge is usually made. Gratuities are forbidden. The collections are closed on the chief public holidays.

The *Museo Nazionale* at Naples, for instance, is closed on New Year's Day, Epiphany (Jan. 6th), Easter Sunday, Ascension Day, Whitsunday, Corpus Christi, Festa dello Statuto (first Sunday in June), Day of SS. Peter and Paul (June 29th), Assumption of the Virgin (Aug. 15th), Nativity of the Virgin (Sept. 8th), St. Januarius (Sept. 19th), Sept. 20th (see p. 37), All Saints' Day (Nov. 1st), Feast of the Conception (Dec. 8th), and Christmas Day; also on the birthdays of the king (Nov. 11th) and queen (Jan. 8th).

Artists, archæologists, and scholars, on making application to the Ministry of Education *(Ministero della Pubblica Istruzione)* on a stamped form *(carta bollata,* 1 fr. 20 c.), receive free tickets *(permesso di entrata gratuita)*, valid all over the country. For a single town the application (stamped form, 60 c.) is made to the Director of the Gallery. The application (which should be made some weeks in advance) must be accompanied by an unmounted photograph and by a certificate from a university or some similar body, countersigned by an Italian consul in the applicant's country. Special permission is necessary also for copying or drawing or using a tripod camera in the museums.

Theatres. Performances begin at 8, 8.30, or 9 and terminate at midnight or later. In the large theatres, in which the season *(stagione)* frequently lasts only from St. Stephen's Day (Dec. 26th) to the end of the Carnival, operas and ballets are exclusively performed, the first act of an opera being often succeeded by a ballet of three or more acts. The pit *(platéa)*, to which the *biglietto d'ingresso* gives access, has standing-room only; for seats additional tickets must be taken (usually in advance in the larger towns). A box *(palco di primo, secondo, terzo ordine)* is the pleasantest place for ladies or for a party of several persons. Evening dress is usually worn in the boxes. Other reserved seats are the *poltrone* (front stalls) and the *posti distinti* or *sedie* (rear stalls). In some of the larger theatres good seats may be obtained in the *anfiteatro* or

prima galleria. — The theatre is a favourite evening-resort of the Italians; the fashionable nights are Wed. and Frid., and on these occasions the toilettes are very elaborate. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

Shops. None but the best shops in the large towns have fixed prices, and even they generally allow a discount of 5-10 per cent. In all other cases not more than two-thirds or three-quarters of the price asked should, as a rule, be offered (*contrattare*, to bargain or haggle; comp. p. 32). '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. In judging the prices travellers should remember that some wares are dearer than at home, while others, such as shoes, gloves, and silk goods, are much cheaper. Purchases should never be made by the traveller in presence of a valet-de-place or through the agency of a hotel-employé (comp. p. xv). These individuals, by tacit agreement, receive a commission on the price, which of course comes out of the purchaser's pocket. On the other hand the presence of an Italian friend is a distinct advantage.

An active trade is driven in spurious antiquities. Ancient works of art should never be purchased without a written guarantee of their authenticity. The 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary. The export of important works of art is entirely prohibited.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

XI. Post and Telegraph Offices.

In the larger towns the **Post Office** is open daily (incl. Sun. and holidays) from 8 a.m. to 8, 8.30, 9, or 9.30 p.m.; in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname (*cognome*) should be underlined; the customary 'Esq.' is better omitted. When asking for letters the traveller should present his visiting-card instead of giving his name orally. The Italians place the Christian name (*nome*) last, which frequently gives rise to misunderstandings. Postage-stamps (*francobolli*) are sold at the post-offices and the tobacco-shops. The Italian for letter-box is *buca* or *cassetta* (for letters, *per le lettere;* for printed papers, *per le stampe*).

Letters of 15 grammes (1/2 oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 15 c., abroad (*per l'estero*) 25 c. The

penalty *(sopratassa)* for insufficiently prepaid letters is double the deficiency. — Post Cards *(cartoline postali)*, whether for Italy or abroad, 10 c., reply-cards *(con risposta pagata)*, inland 15 c., for abroad 20 c. — Letter Cards *(biglietti postali)*, for town-post 5 c., for the rest of Italy 15 c., for abroad 25 c. — Business Papers *(manoscritti aperti)* within Italy, 20 c. per 50 gr.; above 50 and not exceeding 500 gr., 40 c.; for abroad, 25 c. for 250 gr., and 5 c. for each 50 gr. extra. — Book Packets *(stampe sotto fascia)* 2 c. per 50 grammes, for abroad 5 c. — Registration Fee *(raccomandazione)* for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. — Post Office Orders *(vaglia postali)* are issued between Italy and Great Britain for sums not exceeding 1000 fr. (fee 25 c. for each 25 fr.). In Italy sums from 1 to 10 fr. may be sent for a fee of 10 c., 10-25 fr., 20 c., 25-50 fr., 40 c. Money may be sent also by telegraph. To secure registered letters or the payment of money-orders, the stranger must show his passport, his member's card of the Touring Club Italiano (p. xx), or a so-called *libretto di ricognizione* (with photograph), drawn up, on request, at a first-class post-office (fee 50 c.); otherwise he must be accompanied by a witness known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

Parcel Post. Parcels not exceeding 5 kg. (11 lbs.) in weight or 60 cm. (about 2 ft.) in length or breadth may be sent by post in Italy for 1 fr.; to England, viâ France, 2 fr. 75 c. The parcels must be carefully packed and fastened and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by three customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value *(campioni;* maximum 360 gr.): in Italy 2 c. per 50 gr., abroad 10 c. for 100 gr., 5 c. for each additional 50 gr.

Telegrams. For telegrams to foreign countries the following rate per word (not exceeding fifteen letters) is charged in addition to an initial payment of 1 fr.: Great Britain 23 c., France 12, Germany 14, Switzerland 6-9, Austria-Hungary 6-12, Belgium 16, Holland or Denmark 20, Russia 40, Norway 30, Sweden 23 c. To the United States 1 fr. 55-2 fr. 10 c. per word, according to the state. — In Italy, 10 words 60 c., each additional word 5 c. Telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent in Italy at thrice the above rates. — It is advisable in each case to demand a *ricevuta* or receipt, for which 5 c. is charged.

Telephone 10 c.; long distance telephone $^1/_2$-$2^3/_4$ fr.

XII. Climate and Health of Naples.

Climate. The hills in the vicinity of Naples afford only a partial protection against the winds. *Posilipo* and the heights of *Sant' Elmo* and *Capodimonte* shelter it fairly well on the N.W. and N. *(Tramontana)*; but the N.E. *(Greco)*, S.E. *(Scirocco)*, and S.W. *(Libeccio)* winds are opposed by no such natural barrier. The alternation of these air-currents from the N. and S. exercises the most material influence upon the temperature of the different seasons at Naples, and is the usual cause of the extreme variations which sometimes occur in the course of a single day. *September* is almost invariably hot and oppressive, but in *October*, which is usually

rainy, the first half of the month is much cooler, the mean temperature being about 63° Fahr. In *November* the rainy S. wind prevails, while in *December*, when the N. wind blows, many fine days are enjoyed. The weather at this season is often remarkably mild. The mean winter temperature is about 50°, but in the cold nights of *January* the thermometer sometimes sinks 4-5° below freezing-point. Snow seldom falls in Naples itself, but in January the surrounding mountains are sometimes covered with a mantle of snow which imparts a bitter keenness to the E. and N.E. winds. Fogs are very rare, but rain is common; 116 rainy days per annum is the average. In *February* a rainy season sets in, which often lasts till April. *March* resembles an English April in its changeableness, while *April* (mean temperature 59°) is perhaps the most delightful month of the whole year. *May* (66°) also is an exceedingly pleasant month, though sometimes hot. In *June*, *July*, and *August* the prevalent winds are from the N. and N.E. The heat sometimes rises to 100° (mean 72°), but is pleasantly tempered by the sea-wind, which rises in the forenoon and blows till about 2 p.m., an advantage unknown at Rome or Florence.

In Mt. Vesuvius the Neapolitans possess a gigantic barometer. The direction in which the vapour issuing from the crater blows often announces a change of weather twenty-four hours beforehand. When it blows towards Capri good weather may be expected (in winter a clear sky and cool temperature); when it is turned towards Ischia we may look for E. wind *(Greco Levante)* and cold weather. Premonitions of the *Scirocco* are specially important, as during the prevalence of this depressing wind perfect repose is desirable. Thus, when the crater is concealed by a thick layer of clouds we may expect S. wind, often accompanied by heavy rain. Another indication of the scirocco is afforded when Capri appears of a dark blue colour and unusually near and distinct. Long, low, and regular waves rolling in from the Bocca Piccola (between Capri and the Punta di Campanella) also as a rule betoken the approach of the scirocco.

Health. The sanitary condition of Naples has been greatly improved of late years, especially by the hygienic measures taken after the cholera epidemic of 1884 (comp. p. 40), and is now on the whole fairly satisfactory. The immense *Acqua di Serino* (p. 97) now brings a copious supply of good water to the town from the river Serino near Avellino, a distance of 52 M. Another important work, the new system of drainage, has advanced so far that the whole of the lower city is now included in it, while the sewage of Naples is no longer discharged into the sea immediately below the city, but at a point far to the W. [The outlet is to be ultimately at Cumæ, 12 M. from Naples.] By these enterprises the main causes of the danger of typhus (p. xxxi) have been removed, although there is still room for improvement in the housing arrangements and in the dis-

posal of waste matter in the smaller streets. The form of typhus formerly known as Neapolitan fever has practically disappeared.

Whatever be the primary causes of the often exaggerated evil sanitary reputation of Naples, the immediate or exciting cause may almost invariably be traced to imprudence on the part of the travellers, especially of those who wish to see everything in the shortest possible time and allow themselves no interval for repose. It cannot be too emphatically asserted that nearly all the acute diseases by which visitors to Naples are attacked are due to imprudences in diet, to neglected colds, or to excessive fatigue. Even the hardiest traveller from the N. should take the utmost care in avoiding these three provocatives of disease. On the smallest symptom of indisposition all excursions should be given up until the nervous system has recovered its usual tone. A physician should also be consulted (but not on the recommendation of the hotel-portier). Malarial affections are most generally incurred on excursions in marshy districts (comp. p. xxii). Pæstum and the railway-journey through the Roman Campagna are, *e.g.*, more or less dangerous in this respect. The best prophylactic measures consist in warm clothing, an avoidance of the hours of sunset, and the shutting of the windows in the railway-carriage. Those who, notwithstanding all precautions, are attacked by malaria should at once seek change of air in Sorrento, Capri, or La Cava. Naples is often trying for persons with weak lungs on account of the sudden changes of temperature in winter, and such persons should not fix their abode here without medical advice. Capri is generally much more congenial to patients of this class.

Rooms, or at least bedrooms, facing the S. are almost essential for the delicate and highly desirable for the robust. If such cannot be obtained, those facing the W. are the next best in winter, those facing the E. in summer. Sunless rooms facing N., corner rooms, and lodgings on the groundfloor should be avoided. The uppermost floors of houses are often damp on account of the thinness of the walls and ceilings. Care should be taken to see that all the doors and windows close satisfactorily. The high-lying and open parts of the town, such as the *Corso Vittorio Emanuele* and the *Rione Principe Amedeo*, still offer many advantages especially for a prolonged stay; but, since the introduction of the new system of main drainage, the quarters adjoining the sea, such as the *Via Partènope*, *Riviera di Chiaia*, and *Mergellina*, are scarcely inferior to them from the point of view of hygiene, while the *Strada Santa Lucia* may be especially recommended to those who do not fear a little wind and dust.

On account of the rapid changes in temperature the visitor to Naples should as a general rule wear warmer clothing, in the colder parts of the year, than he naturally would at home in a similar temperature. Northerners are much more apt than natives to catch

cold in the South, and a cold is here much more likely to usher in a severe illness. The traveller should therefore always be provided with a greatcoat or shawl, which he should make use of in the evening, when sitting in a carriage or boat, when in cold churches and museums, or when exposed to sudden alternations of sun and shade. Woollen underclothing is indispensable. Exposure to the summer sun should be avoided as much as possible, and a sunshade should be used both in walking and driving. Long walks should be indulged in sparingly, if at all; fortunately the low fares of the cabs and tramways make driving inexpensive. It is necessary also to be warmly covered during sleep; the supply of bedclothes at the hotels and lodging-houses is often apt to be scanty.

Moderation in eating and drinking is, of course, imperative. The appetite gradually decreases under a southern sun, but at first strangers are sometimes apt to eat excessive quantities of macaroni, cheese, fruit, etc. The traveller should be more than usually scrupulous in rejecting fish or eggs as to whose freshness there can be the slightest suspicion. Oysters are dangerous at Naples; cases of typhus have been traced to the consumption of oysters from Santa Lucia (p. 43), where the water in which the shellfish are kept often leaves something to be desired in point of cleanness. Salad and other raw vegetables also may conceal similar dangers. Ripe fruit, carefully washed and eaten in moderation at meals, is perfectly wholesome, but water-melons *(mellóne d'acqua, cocómero)* and the figs of the Indian cactus are better left untouched. A free indulgence in fruit should be especially avoided in summer and autumn, when the excessive heat predisposes to diarrhœa. The *Sòrbe*, a kind of fruit resembling the medlar and containing a large quantity of tannin, is often useful in counteracting a diarrhœic tendency. A dozen or so of this fruit may be eaten at once without fear of prejudicial consequences. The diet should be confined also as much as possible to cocoa, biscuits, oatmeal porridge, lean meat, rice seasoned with cinnamon, and a little red wine. Diarrhœa induced by violent exertion in hot weather may often be cured by the use of *Granita* (p. xxv). Rice and the homœopathic tincture of camphor are other common remedies, but thorough repose is the chief desideratum. The ordinary red wines of the country (p. xxiv) are often sound and good, and a moderate use of them when pure may be thoroughly recommended. Those who find them unpalatable should drink claret. The native white wines, though generally lighter than the red, are too astringent in their action.

ANCIENT ART,

by the late

Prof. Reinhard Kekulé.

Wir tragen
Die Trümmer ins Nichts hinüber
Und klagen
Über die verlorne Schöne!
Goethe.

The traveller whose attention is directed to the treasures of the National Museum at Naples and to the relics of antiquity scattered throughout Southern Italy and Sicily — or who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome, and has there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of a heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its wealth of statues, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognized as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to the people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture. Innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall-paintings, unique in the world, indicate with sufficient clearness that here are collected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiæ, long buried at the foot of Vesuvius.

The Northern traveller in Italy receives his first impression of purely Greek art at *Paestum*. The approach through a lonely, silent country; the picturesque beauty of the ruins and landscape, with

the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-breeding wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Poseidon, almost more overpowering than even the spectacle of the Roman Forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration — poorer than it was originally. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained; the forms themselves have extensively suffered; wind and weather have obliterated the colours which decorated the triglyphs, the mutules, the regulæ, and other small articulations of the building. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its serried array of mighty columns, with its lofty and ponderous entablature and far-reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of Pæstum will have the more pleasure in examining less impressive mementoes of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from Pæstum in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at Pæstum is ascribed by Koldewey and Puchstein to the middle of the 5th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinus*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In Selinus the effects of earthquakes have been so destructive that a clear conception of the temples can be attained only by reference to architectural plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple (apart from the Megaron of Demeter, which is now destitute of columns), usually distinguished by the letter *C*, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected soon after the foundation of the city, in the first half of the sixth century B.C.

The neighbouring and northernmost temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope-reliefs which belong to the first-named temple *C* scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary **Sculpture of the Greeks.** Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, can have had no other merit than a ruthless and violent distinctness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern and without that readiness in execution which the hand can acquire only by frequent exercise. The head of Medusa alone, that earliest figurative expression of destruction and horror, is clearly and unfailingly portrayed. To the artist and to his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should reveal it to us, we should probably be overwhelmed with astonishment at the contrast between the statue and the reliefs. At a time when such reliefs as these were possible Greek art had already possessed itself of a definite type for the statue of Apollo and for the youthful form, generally marked, indeed, by archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye, moreover, is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinus are pre-eminent in the opportunity they afford for observing on the spot what has sprung from these beginnings. Of the group on the eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno *(E)*, and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope-slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and Hippolyta, and Athena contending with the Giants.

In both *Metopes from F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence and with an expenditure of means which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. A certain analogy is offered by the two art-stages to which these reliefs and the quaintly rude reliefs of the Apollo Temple on the Acropolis belong. In both cases all available means are applied with recklessness and extravagance, but those at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopes from the Heraeum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon. The expression of godlike serenity and joy which pervades the first scene transcends all similar efforts whether of earlier or later art; while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted

space. The technical method employed in the more recent metopes is peculiar. In the antique vases with black figures on a red ground the men are usually black and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh-colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh-colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the Heræum. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his coloured decoration. In the reliefs the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

Every new discovery, in which the excavations of the last twenty years have been so prolific, brings the sculptures of Selinus one step farther from the artistic isolation which presented them as al most insoluble problems to the original discoverers. The quaint, crude reliefs of Temple *C* recall by the style of their carved forms the curious poros-sculptures which have been exhumed on the Acropolis at Athens; and doubtless their colouring was as vivid and striking as the colouring of those sculptures. The powerful reliefs from Temple *F*, with their representations of warriors exerting their strength to the full, rank with the Combats of the Giants from the treasury of the Megarians at Olympia. The beautiful metopes of the Heræum exhibit a close affinity with the sculptures of the temple of Zeus at Olympia. They may perhaps display a more successful and more charming gracefulness than the Olympian works; but in the methods of composition, in the naïve vivacity of the æsthetic sense, and even in the conception of nature, it is impossible to fail to recognize in both the same artistic method, founded on the common ground of an equal artistic development, and very clearly differentiated, for example, from the Æginetan marbles. With the sculptures from the Heræum at Selinus may be compared those from the Ionic temple at Locri (p. 70), as affording an example of a not very alien artistic style.

Beside all these original decorative sculptures, there is an admirable copy of a great work of not much later date that ably maintains its place in virtue of its majestic severity and restrained energy. This is the Farnese *Head of Juno* (p. 69), which at once recalls to our minds the Artemis of the Heræum at Selinus. In a well-known passage in his history of art Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning — 'she

descends from her eminence, revealing herself to the observant eye with a suavity devoid of self-abasement; she is not over-anxious to please but would not be overlooked'. The other is self-sufficient and would be sought rather than court attention, — 'she holds converse only with the wise, appearing to the populace inimical and austere, she conceals the emotions of her soul, and nearly attains to the blessed repose of the divine nature; and thus according to ancient writers the greatest artists sought to portray her'. To those who know how to observe will be revealed beneath the austere solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The sculptures of the Temple of Zeus and the Heræum at Selinus find a parallel as regards violence of action and motion in the group of the tyrant-slayers *Harmodius and Aristogeiton*, in the Museo Nazionale at Naples (p. 68), a marble copy of that work of Critios and Nesiotes which stood in the market-place at Athens. But in this group we may detect traces of an art that was under different conditions. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty . . . Art was hard and severe as the justice of the time, which punished the most trifling offence with death'. The same violence of action and rendering of form are observable in the reliefs from the W. pediment of the temple of Zeus. But the reliefs appear wild, almost disordered and devoid of beauty, beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the Attic group of the murder of Hippias.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias's time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 70). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may pause to wonder how antique art could present powerful effect

clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, are of doubtful antiquity.

The Argive school of the latter half of the fifth century had as its head the famous Polycletus. He frequently used earlier works, even of the Attic school, altering them according to a deliberately defined ideal of formal beauty and harmonious effect. An excellent example of his style is afforded by the fine reproduction of his *Doryphoros* from the palæstra at Pompeii (now in Naples; p. 69).

By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognized from its resemblance to a masterpiece of the Pergamenian school, the Dying Gaul in the Museum of the Capitol (the so-called Dying Gladiator), are parts of a votive offering of King Attalus of Pergamum at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 73), which brilliantly represents the Rhodian School, is more likely to arrest attention. Its effect would have been even more impressive had the work of restoration been successful, particularly in the standing female figure. Two powerful youths are engaged in binding to the horns of a furious bull the helpless form of a woman. Dirce, wandering on Mount Cythæron in Bacchanalian revel, would slay Antiope, the victim of her persecutions. She bids two young shepherds bind her to a bull, that she may thus be dragged to her death. The youths recognize in her their mother before it is too late, and consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarized with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, which is more richly adorned than is usual in antiquity, and the details indicating the character of the country and of the beings who people it would help to recall vividly all the minor incidents of the story. Among these details are the mountain-god Cythæron, decked with Bacchic ivy, and a Bacchic cista on the ground. But even the modern spectator will find much to admire in the aspiring courage, in the command of all artistic and technical resources possessed by the author of this sculpture, which uprears itself with such unfaltering power, in the vivid reality of the whole scene, and in the artistic refinement of the execution. We have above described this work as belonging to the

Rhodian School both in its style and origin. It represents a further development of that tendency towards the dramatic which was peculiar to Attic art of the 4th cent. and is particularly accented in the group of the Niobidæ at Florence. It was reserved for the artists of the period of the Diadochi to carry this dramatic trend to its highest point of effective pathos, and it is probably to this period that we must attribute the Farnese Bull. According to the Roman author Pliny, a group of the same subject by Apollonius and Tauriscus, two sculptors of Tralles in Asia Minor, was brought to Rome from Rhodes; and the group before us, which was found in Rome, is doubtless a replica of this work, if not, as was long supposed, the original itself. *Menecrates*, the adoptive father of the two artists just mentioned, is perhaps identical with the sculptor of that name who was engaged on the Pergamenian altar. The colossal group of a man bearing the dead body of a boy on his shoulders is another work usually ascribed to the Rhodian School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battlefield would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor and may possibly represent *Neoptolemus* carrying off the body of *Astyanax*.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the Neo-Attic School and the School of Pasiteles. The former school is represented by the *Vase of Salpion*, but also and better by the *Aphrodite from Capua*, the so-called *Psyche*, and similar works. Of the School of Pasiteles we hardly know whether it did much more than produce modernized replicas of earlier works without any genuine creative power. The group of *Orestes and Electra* is generally regarded as belonging to this school. The bronze figure of *Apollo Playing the Lyre* (p. 79) also was formerly supposed to be a Pasitelian work, but its union of archaic simplicity with a faithful and charming reproduction of nature would indicate that it is more probably an important work of the first half of the 5th century.

The Museo Nazionale at Naples is richer in large Bronzes than any other museum in the world; and nearly all stages of Greek art may be traced in this great collection. A very early period is represented by the *Head of a Youth*, remarkable for the soldering on of the hair, which the shrewd collector in his villa at Herculaneum had erected as the fragment of a statue. The so-called *Dancing Women* from Herculaneum belong to the same cycle as the sculptures at Selinus and Olympia, where also Phidias had a place, as is proved by the copy of the Parthenos found in Athens. The bearded head, once erroneously named *Plato*, illustrates the artistic form of the stage represented by Myron; while later art is illustrated by the statuette of Dionysos, known under the misnomer of *Narcissus*.

The *Resting Hermes* and the gay *Dancing Faun* have long been famous. The head at one time believed to represent *Seneca* is an admirable portrait of some Alexandrian scholar or poet. In Naples also, abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits, sarcophagus-reliefs, or whatever else may especially engage the attention. The custom of painting marble statues is illustrated for the earlier period in a statue of *Artemis*, and for the later period in a statuette of *Venus*. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of **Greek Painting** presents a problem difficult of solution. Happily we have outlived the superstition that the people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art, and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was Polygnotus, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her; she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children. Nor were more inviting scenes wanting. Close to the captive Trojan women was represented the liberation of Æthra, who had been Helen's slave, and farther back the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognized the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. In one grand picture Polygnotus combined all the horrors of the lower world, with the shadow-like existence led there

by renowned heroes and heroines, showing Odysseus descending to the abode of the departed, and skilfully alternating peace and the torments of hell, infernal majesty and tender grace. Polygnotus had not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognized, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal of Polygnotus were limited, simple, and antiquated, but even with these simple means he could express himself with so much clearness, so nobly and sublimely, that Aristotle praises him as an artist whose forms were more noble and grander than were commonly seen in life, while the painter *Pauson* presented men worse than they really were, and *Dionysius* was true to nature.

While the fame of Polygnotus and his contemporaries rested principally on wall-paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian Apollodorus may be named. The work which he began was completed by Zeuxis of Heraclea and Parrhasius of Ephesus. We still possess an eloquent description by Lucian of the Centaur family by Zeuxis, which has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius's works remains. The credit of having first applied symmetry, *i.e.* probably the systematic regard for the proportion recognized by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colourist compared with Apelles.

The authors to whom are due most of the notices of painters that we possess distinguish different schools. The Helladic School included the painters of Athens and those of the mother-country of Greece along with those of Sicyon. But owing to the pre-eminence achieved for Sicyon by the painter Eupompus, the Helladic School was subdivided under the titles of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or rather to these schools, was opposed the Asiatic (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so, it appears, was that talented painter *Timanthes*, whose best-known work was his Iphigeneia. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was portrayed every

degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias*, the friend of Praxiteles, belong to the Theban-Attic School. Amongst the pictures of Aristides was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic School — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was Apelles, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed works, such as his Artemis, with her band of attendant nymphs clustering around her, hurrying to the chase, or his Aphrodite rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the Nuptials of Alexander by Aëtion we have again a masterly description by Lucian, with which all are acquainted who have seen Sodoma's beautiful composition in the Villa Farnesina at Rome. The Medea of Timomachus is to be traced in a series of imitations or reminiscences, but most remarkably in a mutilated picture from Herculaneum, and again in another, in perfect preservation, from Pompeii.

The services thus rendered us by the Campanian towns in bringing to light the works of Timomachus encourage us to hope that they may be repeated in the case of other Greek celebrities. It is, in fact, concluded with a considerable show of probability that in the Pompeian representations of the liberation of Andromeda by Perseus are to be recognized influences of a picture by Nicias. It has frequently been attempted with much pains, and with the aid of more or less audacious assumptions and combinations, to reconstruct copies of these renowned Greek masters, and when after all it has been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquaintance with celebrated cabinet-pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundance of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet-pictures of the best period should

be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

Demosthenes reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods now found its way into private dwellings. What at first had been a bold innovation and an exception presently grew into a universal requirement. From the epoch of culture inaugurated by Alexander onwards sculptor and painter alike contributed to the artistic beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, such as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying styles. Decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a further impetus in its original direction. We may safely assume, however, reasoning from analogy, that it departed further and further from the purity and harmony of the Greek pattern.

In the picture which **Pompeii** presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases; a feeble and faded picture it must remain, however active the fancy may be in investing it with attributes belonging to Hellenic art in the zenith of its splendour. From the earlier Pompeian period, when the influence of the Greek was more directly felt, we have not received much that is instructive. The earlier mural decorations of the Augustan era occur in isolated examples only. In studying these the visitor from Rome who keeps in mind the Farnesina paintings in the Museo delle Terme will find himself abundantly rewarded. The general impression is derived from the restorations consequent on

the earthquake of the year A.D. 63. The great mass of decoration is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman Senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtless be attractive enough. The houses were made habitable with the utmost despatch and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern-books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern-books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends; with incredibly certain and facile hand, and without concerning themselves about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastic forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space: while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid-air; Eros tinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers, and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favourite of Aphrodite, whose early loss the goddess bewails with Eros; of Phædra's fatal passion for Hippolytus; the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon; Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigeneia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss

whether of mortals or the immortals — such is the material for an ever-recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still-life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet-pictures from the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet-pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern-books.† Thoroughly trained as they were mechanically to the work, they turned their sketches to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modifying, and curtailing, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures, which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover, in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall-decorations of Pompeii, descending from elegance to the trivialities of mock architecture, exhibit a degeneracy which must not, however, be regarded as inherent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall-pictures of Pompeii is neither short nor straight, but long

† There have been long-standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner. According to this authority it is certain that the greater number of the pictures as well as wall-decorations were painted in fresco, *i.e.* upon a newly prepared and moistened surface, and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence, to which Donner refers, of so-called 'fresco-edges', *i.e.* of spots where the newly prepared surface came in contact with what was already dry. The surface intended for the reception of colour was prepared with such care that it retained the moisture much longer than in recent times has been found practicable. The antique painters were thus enabled to cover large wall-spaces without interruption and in this respect had a considerable advantage over the moderns. — Comp. p. 149.

and too often hard to find. Many of the forms and groups so gracefully poised in the open wall-spaces may in their origin have reached back as far as the happiest period of Greek art; it is also possible that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern-books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire decorations together with separate figures and finished pictures. Like the pattern-books for the sarcophagus-reliefs they must have been full of ideas and motives derived from an earlier and nobler art. And as wall-painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tangle of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian', or even than the style of the Augustan age.

No one could overlook the solemn dignity of aspect which makes the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favourably contrasting with the gaudy frippery of a fantastic mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion might have rejoiced in the possession of many a costly cabinet-picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure, to follow the newest fashion. In their place a complete series of the finest mosaics formed a part of the general decoration of the house. These are still partly preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, a grand composition that irresistibly reminded Goethe of Raphael's 'Battle of Constantine'; while Karl Justi suggests as a perhaps still more just comparison Velazquez's famous painting of the 'Surrender of Breda'. In fact these three powerful representations of great feats of arms tower, as it were, like three lofty peaks above the long series of lesser martial paintings that the world has seen. They are closely related to each other in their mighty tide of movement, in their imposing effect, and above all in the indissoluble unity with which the artistic imagination has in each case conceived and depicted the hero of the day, in the thick of the hostile forces yet dominating and ruling the whole. Early Greek art apparently made few attempts to represent masses of warriors in conflict; the battles were generally dissolved into scattered groups of single combatants, and even the leaders were

not specially conspicuous. Perhaps the reverse might have seemed to recall, in the minds of the early Greeks, the customs of Asiatic despots. At the battle of Issus great masses of troops were dashed against each other. Alexander in person pressed hard upon Darius, whose brother Oxathres interposed himself with his cavalry. The noblest of the Persians fell and Darius was menaced by the greatest danger. This is the moment represented by the mosaic. Darius thinks not of his urgent need of rescue, but, sunk in grief and horror, gazes on the corpses of his followers who have protected him with their lives. Alexander has dashed forward with irresistible strength; his helmet has fallen from his head with the violence of his action; and his mighty spear transfixes Oxathres on his falling horse, before the latter can mount the fresh horse offered by another Persian. The forms of Alexander, Oxathres, and Darius are those first seen and comprehended by the spectator; then he becomes aware of the charioteer urging his horses to flight in hopeless despair, and of the noble Persian who has sprung from his horse and holds it ready for his general. It is a scene of breathless suspense and excitement. The excitement is intensified and accentuated by the wildly agitated surroundings of men and horses, overthrown or uninjured. The vividly coloured figures stand out in distinctly defined masses from the clear yellowish atmosphere. Landscape is represented by little more than an isolated withered tree and a rock. The extended battle-scene rolls before the eye of the beholder like some wild hunt. The point of view, as Ottfried Müller has observed, is somewhat low, so that the heads of the figures behind project but little above those in front; and, as is usually the case with antique reliefs, the mosaic is treated as though the point of view moved in a straight line parallel to the length of the picture. But within these limits every difficulty is fairly confronted and overcome. The drawing is free, bold, and absolutely sure, and the effects produced by the four exclusively used colours of the Attic school (black, white, red, and yellow) are vigorous and harmonious; facts which must excite our astonishment, when we reflect that the design has had to be laboriously reproduced in mosaic-work. The mosaic is composed of numberless cubes, mostly of a small size; a calculation has been made that no fewer than 1,374,516 cubes have been used in the work. The elegant side-scenes refer to Alexander's visit to Egypt; and perhaps the original was designed in that country. At all events, from this mosaic we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall-paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual

and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage, and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscurides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

The peculiarities and characteristics of the various styles of **Greek Architecture** may easily be recognized. In the Doric Style the columns rise immediately from the floor of the temple and have no basis; the flutings are separated from each other merely by a sharp edge; the capital consists of an echinus, widening from below upwards, and a rectangular abacus or block above; the lowest member of the entablature is an undivided architrave, above which are alternate sunken panels (metopes) and panels with three perpendicular grooves (triglyphs). In the Ionic Style each column has a special basis; the flutings are separated by very narrow perpendicular fillets; the capital is distinguished by the curved volutes at each side; the architrave is in three parts, and above it is an undivided frieze, frequently adorned with reliefs. In the Corinthian Style the capital is distinguished by its acanthus-leaves; the architrave resembles that of the Ionic style. The Tuscan or early-Italian column has a capital allied to the Doric, though the echinus is smaller; the columns are not fluted and each has a special basis. — The following technical terms may be found useful. Temples in which the walls project at the ends so as to be flush with the columns are called temples *in antis;* those with columns in front only are called *prostyle;* those with columns at both ends, *amphiprostyle;* those with six columns in front, *hexastyle;* those with columns all round, *peripteral.* The corner-columns are counted twice, so that a temple described as having 6 columns at the ends and 14 at the sides has 36 columns in all (not 40).

History of the Kingdom of Naples.

The former kingdom of Naples contains about 10,000,000 inhab. and is divided into 23 provinces. In ancient times it embraced the tribes of the *Volsci, Samnites, Oscans, Campanians, Apulians, Lucanians, Calabrians, Bruttians, Sikelians,* and a number of others of less importance, all of whom were characterized by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the W. and S.W. coasts, and especially in *Sicily,* Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Graecia.* After the war against Pyrrhus, King of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian

era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by *Arabian* bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family (pp. 294, 295) next held the country from 1194 to 1266. In 1266 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir. His power, however, having been impaired by the *Sicilian Vespers*, March 31st, 1282, rapidly declined in consequence of the crimes and degeneracy of the royal family and of disastrous wars with the island of Sicily, then in possession of the Aragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples in 1495 and gained possession of the kingdom in a few days, but was unable to retain it. His successor, *Louis XII.*, allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris (1503). Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. Gonsalvo da Cordova was the first of the series of Spanish viceroys, many of whom, such as *Don Pedro de Toledo* under Charles V. (1532-54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 Philip V. of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of *Hapsburg*, but after prolonged conflicts they reverted to his son *Charles* in 1734, under the name of the '*Kingdom of the Two Sicilies*'. The Bourbons continued to reign at Naples, notwithstanding the revolutionary disturbances at the close of the century. In 1806 Napoleon I. created his brother *Joseph* king of Naples, who was succeeded in 1808 by his brother-in-law *Joachim Murat*. In June, 1815, *King Ferdinand*, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October Joachim Murat ventured to land at Pizzo in Calabria, but was captured, tried by court-martial, and shot, Oct. 13th, 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Naples and Sicily, but it was speedily quelled by the Austrians under Frimont in 1821, who occupied the country till 1827. King Ferdinand I. was succeeded in 1825 by his eldest son *Francis I.*, and the latter in 1830

by *Ferdinand II.*, whose reign was characterized by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, Ferdinand II. died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. In May, 1860, Garibaldi began his victorious march through Sicily and Calabria (p. 296), which ended at Naples in August. In the meantime the Piedmontese troops also, at the instigation of Cavour, had entered the kingdom of Naples. On Oct. 1st Francis II. was defeated at a skirmish on the Volturno. On Nov. 7th *King Victor Emmanuel* and Garibaldi entered Naples side by side amid the greatest popular enthusiasm. Francis was then besieged at Gaeta from Nov., 1860, to Feb., 1861, and was at length compelled to surrender and retire to Rome.

In a land whose history, like its volcanic soil, has been disturbed by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilization must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces and the 'Camorra' and gangs of thieves in the city, and in introducing a number of reforms well adapted to improve the condition of the nation.

Dates. The following are the most important dates in the history of the Kingdom of Naples (comp. pp. 296 et seq.).

I. Period. The *Normans*, 1042-1194. — 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (*i.e.* 'the Shrewd'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154, William I. ('the Bad'). — 1166-89, William II. ('the Good'). — 1194, William III.

II. Period. The *Hohenstaufen*, 1194-1268. — 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254-66, Manfred. — 1268, Conradin.

III. Period. *House of Anjou*, 1266-1442. — 1265, Charles I. of Anjou. From 1282 to 1442 Sicily formed an independent kingdom under the house of Aragon. — 1285, Charles II., 'the Lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato (René) of Anjou, banished by Alphonso 'the Generous'.

IV. Period. *House of Aragon*, 1442-96. — 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495,

Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Aragon).

V. Period. *Spanish Viceroys*, 1503-1707. — On July 7th, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

VI. Period. *Austrian Viceroys*, 1707-48. — Charles III. of Bourbon, crowned at Palermo 1734, recognized by the Peace of Vienna 1738, defeats the Austrians at Velletri 1744, finally recognized by the Peace of Aix-la-Chapelle 1748.

VII. Period. The *Bourbons*, 1748-1860. — 1748, Charles IV. In 1759 Charles was proclaimed King of Spain and resigned the crown of Naples and Sicily in favour of his son. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but was a monarch of very different character from the latter. — Jan. 23rd, 1799, the Repubblica Partenopea proclaimed by General Championnet. — June 14th, 1799, the French banished. Reactionary rule of Cardinal Ruffo. — Jan. 14th, 1806, Joseph Buonaparte established by Masséna. — July 15th, 1808, Joachim Murat, King of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — Oct. 21st, 1860, the Kingdom of Naples annexed to Italy by plebiscite.

VIII. Period. *House of Savoy.* 1861, Victor Emmanuel II. — 1878, Humbert I. — Since 1900, Victor Emmanuel III.

Art. At almost every period in history Southern Italy has occupied a peculiar position in art, always sharply discriminating it from Rome, Tuscany, and North Italy generally. In Naples the production of works of art did not begin until after the middle of the 13th cent., when the Angevin kings took up their settled abode there. But the Norman Period is of greater importance to this region, for the Normans, though not themselves creative, stimulated the Byzantine and Saracenic art, which they had found in possession, to memorable achievements. In architecture, indeed, important creations were exceptional *(e.g.* at Salerno and Amalfi); for the structural development of buildings was retarded by the effort to secure surfaces as free as possible from detail so as to provide spaces for decoration. But it was very different in the S.E. of Italy, where the vaunted architectural ability of the Lombard population raised less massive but, in an architectonic sense, more independent and more important edifices. The churches of the W. and E. coasts reckon up a greater wealth than even Rome itself, in the shape of mosaic pulpits, episcopal thrones, choir-screens, ciboria, and inlaid pavements. These 'Cosmato' works of the 12-13th cent. (as they are named after a family of Roman artists flourishing about

1200) are marked in S. Italy by a free use of glass-pastes in mosaic, by Saracenic and Norman elements in the surface decoration, and by Byzantine features in the plastic ornaments, while in Rome marble mosaic and antique details remained predominant. On both coasts also — at Amalfi, Monte Cassino, Atrani, Salerno, Monte Gargano, Canosa, Troia, Trani, Ravello, and Benevento — are to be found examples of the most ancient brazen doors in Italy, some imported from Constantinople, others of native workmanship. The art of the mosaicist was at home on the W. coast ever since the Abbot Desiderius summoned Greek artists to Monte Cassino (1066), and it enjoyed a period of the highest development during the brilliant Norman era under Roger II. and William I. and II. At the same time the art of fresco-painting, though to a certain extent it still depended upon the Byzantine tradition, once more ventured, after a long interval, to summon native artists into the arena, in such cycles as the highly important series in Sant' Angelo in Formis. In the East pure Byzantine painting was steadily cherished in the grottoes of the Basilian monasteries without the intrusion of any new ideas.

The Proto-Renaissance, which began under the influence of *Emp. Frederick II.* (1197-1250), may be easily traced in the sculptures of Capua, in the gold coins with the imperator-head, and especially in the sculptures at the Apulian castles of Foggia, Castel del Monte, Gioia del Colle, etc. The so-called head of Sigilgaita of Ravello (p. 206) is the most important female portrait of mediæval Italy. To this epoch, too, belonged Niccolò Pisano, the father of Tuscan sculpture. But more important than these symptoms of a revival of classicism is the broad imperial style of architecture that arose under Frederick, of which we still have fine examples in the Apulian châteaux. Their similarity in design to oriental buildings and caravanserais, combined with the massiveness of the 'rustica' style employed in their construction (*e.g.* at Gioia del Colle), produces a magnificent architectural result such as we should not expect to find previous to the Florentine style of the 15th century. Castel del Monte (p. 247) will always remain for site and design the most important monument of all, although it was not finished in the emperor's lifetime and although no trace of its interior decoration has survived. The interior fitting-up of these buildings is best illustrated in the restored castle of Gioia del Colle (p. 259). The details indeed are executed according to the knowledge and taste of modern architects, but the design of the whole, the harmonious sequence and arrangement of the rooms, the contrast between the men's and the women's part of the house, and most of all the wonderful courtyard-staircase convey a unique impression. Ecclesiastical art under Frederick II. may best be studied at Bitonto (p. 247). Lucera (p. 236), the Saracen settlement near Foggia, is completely oriental in style.

The Angevins' interest in art was not creative enough to summon into existence any specially Neapolitan school. Florentine architects, Pisan and Sienese sculptors were employed; *Giotto* associated himself with these not less easily than *Simone Martini*. Broadly speaking, Neapolitan painting in the 14th cent. may be described as an offshoot of Sienese art, as is proved by the frescoes of the Donna Regina (p. 64) and by the more important series in the Incoronata (p. 51). Native art is not unworthily represented by *Andrea Velletrani* and *Pietro d'Eboli*. After the turn of the century the transition to new forms was prepared by *Leonardo da Besozzo* of Milan by his frescoes in San Giovanni a Carbonara (p. 60). — In the Fifteenth Century the schools of Northern Italy became dominant in Naples, though at the same time the Flemish school was not wholly without influence, especially visible in the work of Antonello da Messina. The most important works of this period are the frescoes, unfortunately in poor preservation, in the cloisters of San Severino at Naples (p. 58). These were executed by *Antonio Solario*, surnamed '*Lo Zingaro*', who in all probability was born in Venice and painted under the influence of Giovanni Bellini, Alvise Vivarini, and Cima da Conegliano. *Piero* and *Ippolito Donzello* and *Simone Papa* are said to have been pupils of Lo Zingaro, but Piero Donzello at any rate learned his art at Florence.

In the Sixteenth Century Raphael's influence extended even to Naples, as is apparent from the works, among others, of *Andrea Sabbatini* of Salerno, known as *Andrea da Salerno*, who flourished in 1480-1545. This artist studied under Raphael at Rome and, like *Polidoro da Caravaggio* (1495-1543), was one of the founders of the Neapolitan school of the 17th century. — In the Seventeenth Century the Neapolitan school is characterized by its 'naturalistic' style. Among the most prominent masters were the Spaniard *Giuseppe Ribera*, surnamed *Lo Spagnoletto* (1588-1656), a follower of Caravaggio; the Greek *Belisario Corenzio* (1558-1643), a pupil of the last; *Giambattista Caracciolo* (d. 1641), and his able pupil *Massimo Stanzioni* (1585-1656). The school of Spagnoletto produced also *Aniello Falcone* (1600-65), the painter of battle-scenes, and the talented landscape-painter *Salvator Rosa* (1615-73). In 1629 *Domenichino* came from Rome to Naples to decorate the Cappella del Tesoro for the Archbishop, but seems to have exercised no influence upon Neapolitan art. He fled to Frascati in 1635, to escape the plots laid for him by Ribera, but returned to Naples the following year and died there in 1641. In *Luca Giordano* (1632-1705), surnamed *Fa Presto* from his rapidity of execution, who worked also at Rome, Bologna, Parma and Venice, Neapolitan painting reached a still lower level.

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The Abruzzi, see p. 211; Mount Ætna, p. 423; Capri, p. 184; Naples, p. 38; Pompeii, p. 145; Sardinia, p. 452; Mount Vesuvius, p. 135.

Glossary of Technical Terms.

Ambo (pl. *Ambones*), the pulpit in the early-Christian churches.
Apse or *Tribuna*, semicircular or polygonal ending of a church, generally at its E. end.
Archaic, as a term in art-history, is equivalent to 'pre-Phidian'.
Archaistic describes works in the archaic style, but executed in a later age, *e.g.* by Pasiteles (p. xxxix).
Attic, a low upper story, usually with pilasters.
Badia, Abbadia, an abbey.
Basilica, a church with a high nave, ending in a niche or recess and flanked by lower aisles. At the W. end it is sometimes preceded by an *Atrium*, with colonnades. The pagan basilica was a rectangular hall surrounded by a colonnade (inside).
Borgo, Sobborgo, a suburb.
Breccia or *Broccatello*, a kind of marble-conglomerate.
Campanile, detached bell-tower of the Italian churches.
Campo Santo, Cimitèro, a cemetery.
Central Structure, a building of which the ground-plan can be enclosed in a circle.
Certosa, Carthusian convent.

Chiòstro, cloisters, a monastic court.
Ciborium, the sacred vessel or box (pyx) in which the consecrated eucharistic elements are preserved. Also, a canopy above the altar, supported by four pillars.
Cinquecènto, 16th century.
Cipollino, a green-veined white marble from Eubœa.
Cippus, a cubical tombstone, sometimes hollowed out to receive the ashes; also a boundary-stone.
Collègio, college, common table at a college.
Confessio, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt.
Cosmato Work, mosaic-work of coloured marbles, glass-paste, and gold-leaf, found on columns, choir-screens, and altars of the 12-13th centuries. Comp. p. li.
Diptych, double folding tablet of wood, ivory, or metal.
Giallo Antico, yellow Numidian marble, veined with red.
Hermes (pl. *Hermae*), a bust attached to a quadrangular pillar.
Lòggia, an open arcade, occurring both on the exterior walls of palazzi and in their courts.
Monte di Pietà, pawnshop.
Município, municipality, city-hall.
Niello, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.
Opus Alexandrinum, *Opus Sectile*, a kind of stone mosaic used for pavements (12th and 13th cent.).
Opus Reticulatum (net-work), masonry with the joints running in diagonal lines.
Palazzo Arcivescovile, archbishop's palace.
— *Comunale* or *Pubblico*, city-hall.
— *Vescovile*, bishop's palace.
Pietà, a representation of the Madonna with the dead Christ.
Plaquette, small bronze tablet with reliefs.
Porticus, a roofed colonnade, either enclosing a space or in a straight line; not to be confounded with *portico*, a porch.
Predella, small picture attached to a large altar-piece.
Putto (pl. *putti*), figure of a child.
Quattrocento, 15th century.
Rosso Antico, a brownish-red marble found in Greece and in Egypt.
Rustica Work, masonry of large rough blocks, draughted or smoothed round the edges only.
Tarsia or *Intarsia*, an inlaid mosaic of tinted woods.
Travertine, a kind of limestone found near Tivoli.
Triumphal Arch (in a church), the arch connecting the choir with the transept or nave.
Vescovàdo, bishopric, episcopal palace.
Villa, a country-estate, including the house and park. The house itself — the 'villa' in the English sense — is called *Casino*.
Visitation, Meeting of the Virgin Mary and Elizabeth (St. Luke, chap. i).

I. FROM ROME TO NAPLES. NAPLES AND ITS ENVIRONS.

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1. From Rome to Naples viâ Cassino and Capua.

155 M. Railway in $4^1/_4$-8 hrs. (express fares 30 fr. 55, 21 fr. 25, 13 fr. 75 c.). — In winter (Dec.-May) a 'train de luxe', coming from Berlin and Paris, runs three times a week in 4-5 hrs. from Rome to Naples (1st cl. only; fare 41 fr. 70 c.). Parlour cars (5 fr., in addition to 1st class fares) and sleeping cars (11 fr. extra) are attached to the express trains, and dining-cars to the morning and evening trains. — The finest views are generally to the left. — Comp. Maps before the title-page and at p. 106.

The first part of the journey, as far as ($33^1/_2$ M.) *Segni*, traversing the Campagna, with the Alban mountains on the right and the Sabine mountains on the left, is described in *Baedeker's Central Italy*. Beyond Segni the train continues to follow the valley of the *Sacco*, the ancient *Trerus* or *Tolerus*, and beyond Sgurgola (p. 3) it skirts its left bank, running parallel with the ancient *Via Latina*, the more E. of the two ancient main roads from Rome to Naples. The *Via Appia* (p. 14), the more W. road, runs viâ Terracina and joins the Via Latina a little short of Capua. The steep E. slopes of the Volscian Mts. *(Monti Lepini)*, on the right, show that the valley of the Sacco is formed of a rift in the crust of the earth; several small volcanoes arose at different points.

39 M. **Anagni** (1510 ft.; *Centrale*, very fair; *Gallo*, R. 1-2 fr.), with 9612 inhab., the ancient *Anagnia*, formerly the capital of the Hernici (see below), and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (omnibus 1 fr.; motor-diligence in summer). At Anagni, on Sept. 7th, 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French chancellor Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards (statue, of 1295, on the cathedral tower). The *Cattedrale di Santa Maria*, erected in the 11th cent. and restored in 1350, is well-preserved and pure in style. It is adorned with a mosaic pavement by the master Cosmas (1226); to the left is a tabernacle of 1294. The crypt contains ancient frescoes and an altar by Cosmas and his sons. The contents of the *Diocesan Museum* (to the right of the choir) include ancient papal vestments, an Easter candlestick, and a bishop's chair by Vassallettus (1263). The ancient *Town Wall*, which probably dates from the Roman period, is well preserved, particularly on the N. side. Remains from the middle ages are abundant.

The train traverses the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulae*, which allied themselves with Rome and Latium in B.C. 486, but were subjugated by the Romans, after various insurrections, in B.C. 306. Near the modern towns (see above and pp. 3, 4) are visible numerous ruins of the ancient walls.

42 M. *Sgurgola* (another point whence Anagni may be reached: $3^3/_4$ M.) is a village on a hill (1260 ft.) to the right, $1^1/_4$ M. from the railway station, above the Sacco. — $45^1/_2$ M. *Morolo.*

$48^1/_2$ M. **Ferentino.** The town (1290 ft.; *Posta*, R. 1 fr.), situated on a hill to the left, $2^1/_2$ M. from the station (omn. 75 c.), the ancient *Ferentinum* (see p. 2), was destroyed in the Second Punic War and afterwards became a Roman colony. Pop. 7957. The ancient *Town Wall*, constructed partly of enormous rectangular blocks and partly in the polygonal style, is still traceable throughout nearly its whole circuit; the so-called Porta Sanguinaria, or S. Gate, and the Porta Santa Maria, to the E. of it (with a court), especially deserve notice. Inscriptions and remains of Roman buildings also occur. The castle, the projecting S. corner of which now forms the foundation of the episcopal palace, occupied the highest ground within the town (N.). The *Cathedral*, adjoining the episcopal palace on the N.E., has a mosaic pavement by Magister Paulus (ca. 1116), a forerunner of Cosmas, incorporating fragments of ancient marbles, the remains of a choir-screen and pulpit of the same period, and a tabernacle of the 13th century. The church of *Santa Maria Maggiore*, a little to the N.E. of the Porta Sanguinaria, dates from the 13th cent. and has a fine portal.

$53^1/_2$ M. **Frosinone.** The town (955 ft.; *Alb. Garibaldi*, very fair, R. 2-3 fr.; pop. 9530), situated on a hill overlooking the Cosa valley, 2 M. to the N.E. of the railway (motor-omnibus 4 times daily in $^1/_4$ hr.), is identical with the ancient Hernician *Frusino*, conquered by the Romans in B.C. 304. The remains of walls and other antiquities are scanty, but the situation is very beautiful. — Motor service to Piperno, Sora, and Anticoli, comp. p. 4.

A motor-omnibus (1 hr., 1 fr. 65 c.) and a diligence (1 hr. 50 min., 1 fr.) ply several times daily from the station to ($8^1/_2$ M.) the town of **Alatri** (1646 ft.; *Posta*, R. $1^1/_2$ fr.; *Centrale*, R. $1^1/_4$ fr., clean), which lies picturesquely on a hill to the N. above the valley of the Cosa and contains 6578 inhabitants. It is frequented as a summer-resort and has important cloth-factories. The church of *Santa Maria Maggiore* possesses two good examples of the painted wood-carving of the end of the 12th cent.: a Madonna and Child, in a small niche, and four panels from its case, with reliefs from the life of the Virgin (in the sacristy). In the *Cathedral*, on the castle hill, are two altars in Cosmato-work. The town occupies the exact site of the ancient *Aletrium* and presents probably the best-preserved specimen of the fortifications of an ancient city. The *Walls of the castle, constructed of huge polygonal blocks, are still entire; the S.E. gateway, with a lintel 16 ft. long and 5 ft. thick, attracts special attention. The town and castle were provided with an aqueduct (120 B.C.). — High above the valley of the Fiume, 5 M. to the N.N.E. of Alatri (carr. in $1^1/_4$ hr., 3 fr.), lies *Collepardo* (1905 ft.; three modest locandas). Below the village, to the S., is the famous *Grotta di Collepardo*, or *Grotta della Regina Margherita*, extending upwards of 700 yds. into the limestone rock, with beautiful stalactites (guide and torches at the municipio; 5 fr.). About $^3/_4$ M. to the N. is the *Pozzo d'Antullo*, a depression in the soil occasioned by percolation of the limestone, over two hundred yards in circumference, 210 ft. in depth, and overgrown with grass and underwood. — A walk of about 1 hr. to the N.E., up the steep valley of the

Fiume, brings us to the picturesquely situated Carthusian abbey of *Trisulti*, founded in 1208 and restored in the 18th cent., where gentlemen may obtain good accommodation (ladies refreshments only; commensurate donation on departing). — A pleasant drive (carr. 10-12 fr.) may be taken from Alatri by a good road viâ (6 M.) **Veroli** (1870 ft.; *Centrale*, *Celletti*), the ancient *Verulae* (diligence from Frosinone station in $2^1/_2$ hrs.; fare $1^1/_2$, return 1 fr.), and (6 M. farther) Casamari (see p. 228; motor-service from Frosinone and Sora twice daily) to ($5^1/_2$ M.) *Isola* (p. 227). — About 11 M. to the N.W. of Alatri (carr. in 2 hrs., 8-10 fr.; diligence from Frosinone, 20 M., in $3^1/_2$ hrs., once daily, fare $1^3/_4$ fr.; in summer motor-omnibus several times daily in 2 hrs.), and $^3/_4$ M. to the N. of the mineral springs of *Fiuggi* (2035 ft.; large hotel under construction), lies **Anticoli di Campagna** (2150 ft.; *Falconi*, R. $2^1/_2$ fr.; *Terrinoni*), a favourite summer-resort of the Romans.

57 M. *Ceccano.* The village (900 ft.) is picturesquely situated on the hillside to the right of the line, on the right bank of the Sacco. At the foot of the hill, to the left of the river, once lay the ancient *Fabrateria Vetus*, some inscriptions from which are built into the walls of the church by the bridge. A road leads from Ceccano over the hills to Piperno (p. 15; diligence for part of the way; motor-service from Frosinone twice daily) and Terracina (p. 15). — $62^1/_2$ M. *Pofi-Castro.*

69 M. **Ceprano** (*Rail. Restaurant*, indifferent; luncheon-baskets). Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Tolerus. The town of *Ceprano* (350 ft.) is 2 M. to the N. of the station. — The train now crosses the *Liris* (p. 226), which descends from the N. and, until 1870, formed the boundary of the States of the Church. — 70 M. *Isoletta.*

Opposite the confluence of the Tolerus with the Liris, on the left bank of the latter and commanding the passage of the river, lay a new *Fregellae*, founded by the Romans in B.C. 328 to take the place of the older colony destroyed by the Samnites (at Arce, p. 228). It was destroyed by the Romans in B.C. 125, in consequence of an insurrection, and *Fabrateria Nova*, near the mouth of the Sacco, on the right bank, was founded in its stead. A number of antiquities may be seen in the Giardino Cairo, at the village of *San Giovanni Incarico*, 3 M. to the S. of the station. Diligence from Isoletta to *Fondi* (p. 18) in $4^1/_4$ hrs., viâ San Giovanni Incarico, *Pico*, and *Lenola* (fare $3^1/_2$ fr.).

The train now traverses the broad and fertile valley of the Liris, which, in prehistoric times, formed an extensive lake.

75 M. **Roccasecca** (*Rail. Buffet; Progresso*, at the station, R. from 1 fr.). The village (670 ft.; *Filamia's Inn*, R. $1^1/_4$ fr.) lies about $2^1/_4$ M. to the N., below the ruins of the castle in which Thomas Aquinas (see below) was born. From Roccasecca a branch-line runs to *Avezzano* (see p. 226); line to Gaeta under construction, see p. 20.

$78^1/_2$ M. **Aquino** (335 ft.; *Fusco's Inn*, R. $1^1/_2$ fr.), the ancient *Aquinum*, a small town situated $1^3/_4$ M. to the S. of the railway, is celebrated as the birthplace of the satirist *Juvenal* (ca. 60-after 128 A.D.) and of the philosopher *Thomas Aquinas*. The illustrious 'doctor angelicus', son of Count Landulf, was born in 1224

in the neighbouring castle of Roccasecca, and was educated in the monastery of Monte Cassino (p. 6). By the side of the Via Latina (p. 2) may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gateway *(Porta San Lorenzo)*, a theatre, the apse of a basilica, an amphitheatre, the remains of temples of Ceres *(San Pietro)* and Diana *(Santa Maria Maddalena)*, and a triumphal arch. Near the stream are the ruins of *Santa Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on the foremost peak of a bleak ridge of chalk, the celebrated monastery of Monte Cassino (p. 6) becomes visible to the left.

85½ M. **Cassino** *(Railway Restaurant)*. — Hotels. *Alb. Cassino*, in the town, about ½ M. from the station; *Alb. Centrale*, nearer the station, R. 1½ fr., well spoken of.

Carriages. 'Carrozzella', *i. e.* a small vehicle with one horse, 35 c., at night 70 c.; 'Carrozza', 70 c. or 1 fr. 20 c. — From the station to the top of Monte Cassino and back: carrozzella, 3-4½ fr.; carrozza, 5-7 fr. (bargaining advisable). — Diligence to Formia (p. 19) once daily in 5¼ hrs.

Cassino, a town with 10,339 inhab., is picturesquely situated in the plain at the foot of the hill of Monte Cassino, on the small river *Rápido* (Lat. *Vinius*), ½ M. to the N. of the station. It occupies nearly the same site as the ancient *Casinum*, which became subject to the Romans in B.C. 312, and was afterwards a

flourishing provincial town. On its ruins sprang up the mediæval town of *San Germano*, which resumed the ancient name in 1871. Antique pillars are still to be seen in the churches. Emperors and popes frequently resided at San Germano, and in 1230 peace was concluded here between Gregory IX. and Frederick II. The town is commanded by a picturesque ruined castle, called *Rocca Ianula* (615 ft.), probably dating in its present form, with its German donjon, from the Hohenstaufen era. — The foggy character of the climate is alluded to by the ancients.

The town presents few objects of interest. Following the Roman road to the S. for $^1/_2$ M. we see, on the right, the colossal remains of an almost circular *Amphitheatre*. A little higher up stands a square burial-monument of interesting construction, consisting of large blocks of travertine, now converted into the church *Del Crocifisso* (fee 15-20 c.), with four niches and a dome. On the hill just beyond the railway and the Rapido lay the villa of M. Terentius Varro, where, as we are informed by Cicero (Phil. ii. 103), Mark Antony afterwards indulged in his wild orgies. — Near this point once passed the ancient *Via Latina*, and traces of ancient pavement are occasionally observed. By keeping to the high ground we may proceed direct to Monte Cassino.

A Visit to Monte Cassino requires about 5 hrs. (carr., see p. 5). The road ($1^1/_2$ hr.) affords exquisite views. At the last bend, to the W. of the summit, on the left, is a piece of cyclopean wall.

The monastery of ***Monte Cassino** (1703 ft.) was founded by St. Benedict in 529, on the site of an ancient temple of Apollo, to which Dante alludes (Parad. xxii. 37). After being twice destroyed and restored the monastery reached the height of its prosperity under Abbot Desiderius in the 11th century. The monastery, which was declared a 'National Monument' in 1866 and continues its existence in the form of an ecclesiastical educational establishment with about 40 monks and 200 pupils, has ever been conspicuous for the admirable manner in which its inmates have discharged their higher duties. The revenues once amounted to 100,000 ducats per annum but are now reduced to about 80,000 fr. The extensive edifice resembles a castle rather than a monastery and accommodates in all about 350 inmates. A visit to the convent (with guide) takes about 1 hr. Those who wish refreshments should apply immediately on arriving to the *padre forestieraio*. Gentlemen travelling alone may spend the night here. Guests should place in the alms-box near the entrance at least as much as they would pay in a hotel for similar accommodation.

The present entrance was constructed in 1881, to the right of the original low passage through the rock, which is now reserved for princes and cardinals. Near this passage St. Benedict is said to have had his cell. On the fourteen-hundredth anniversary of his birth the cell and adjoining chambers were decorated with frescoes in the early-Christian Egyptian

style by members of the Benedictine order, under the supervision of *Father Desiderius Lenz* (b. 1832) of Beuron in Hohenzollern. Three fine Courts are connected by arcades. The second of these, adorned with statues of St. Benedict and his sister St. Scholastica, has a fountain of excellent water. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the —

Church, erected in 1637-1727 to replace the ancient edifice founded by St. Benedict and many times destroyed. The fortunes of the abbey are recorded in Latin above the entrance. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1067. It was executed at Constantinople by order of the Abbot Desiderius, afterwards (1086) Pope Victor III. The interior is decorated with marble, mosaics, and paintings. On each side of the high-altar is a sepulchral monument: one to the memory of Piero de'Medici, who was drowned after the battle on the Garigliano (p. 21), executed in 1525 by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Ficramosca, last Prince of Mignano. Beneath the high-altar, with its rich marble decorations, repose the remains of St. Benedict and St. Scholastica. The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696) and the chapels adjoining the altar with costly mosaics. In the choir are also four paintings by *Solimena*, while there are other fine carvings in a chapel (ca. 1560) and in the sacristy (1749). Above the doors and on the ceiling are frescoes by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the monastery and church. — The crypt, containing some damaged paintings by *Marco da Siena* and *Mazzaroppi*, has been decorated (1898) with mosaics and bas-reliefs by the monks of Beuron in the same style as the work mentioned above. — In the refectory is a 'Miracle of the Loaves', by *Bassano*.

At a very early period the **Library** was celebrated for the MSS. executed by the monks. To Abbot Desiderius (see above) we are probably indebted for the preservation of Varro, and perhaps of other authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the **Archives,** in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are the commentary of Origen on the Epistle to the Romans, translated by Rufinus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic (12th cent.), which is said to have suggested the idea on which Dante founded his work; various classical authors; the original MSS. of Leo of Ostia and Riccardo di San Germano, etc. The archives comprise also a collection of about 800 documents of emperors, kings, dukes, etc., and the complete series of papal bulls that relate to Monte Cassino, beginning with the 11th cent., many of them with admirable seals and illuminations. Among the letters are those exchanged by *Don Erasmo Gattola*, the historian of the abbey, with learned contemporaries (18th cent.). — An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. — The Pinacoteca contains some pictures. — The three-light Byzantine window above the library-court is a relic of the fine conventual buildings of the 11th century.

The monastery commands a magnificent *Prospect* in all directions, particularly from the terrace above the monastery courts and from the 'Loggia del Paradiso'. To the W. and S. extends the broad valley of the Liris or Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills; the sea is occasionally distinguishable. To the E. is the valley of San Germano, commanded by the rocky summits of the Matese group (p. 12); to the N. is the wild and irregular mountainous region of the Abruzzi.

Close to the Monte Cassino rises the **Monte Cairo** (5475 ft.), which may be ascended in 8-9 hrs. (including descent; guides at the monastery); the view from the summit is superb.

Continuation of Journey to Naples. To the left we perceive the villages of *Cervaro* and *San Vittore*. — 92 M. *Rocca d'Evandro*. The train quits the valley of the Liris and enters a richly cultivated defile, beyond which the country towards the right becomes flatter. Several ruined castles are seen on the right. — 96½ M. *Mignano*. We traverse a barren, undulating tract. 101½ M. *Tora-Presenzano*, the latter (1197 ft.; p. 224) on the slope to the left.

105½ M. *Caianello-Vairano;* branch-line to *Isernia* and *Sulmona*, see pp. 224, 223.

110 M. *Riardo;* the village, with an old castle, lies on the left.

113 M. *Teáno;* the town (575 ft.; Alb. Lancellotti, R. 2 fr.; 6067 inhab.) lies 1¼ M. to the N., at the base of the *Rocca Monfina*, an extinct volcano, the central cone of which *(Monte Santa Croce)* attains a height of 3297 ft. The cathedral, founded ca. 1116, contains an old ambo (with mosaics) and some ancient columns. The latter and, outside the town, the remains of a theatre, some baths, tombs, and other ruins are now the sole vestiges of the venerable *Teanum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B.C., was afterwards subjugated by the Romans, and in Strabo's time was the most flourishing inland city of Campania after Capua.

118 M. *Sparanise* (Alb. Ferrovia, R. 1-1½ fr.), the junction of the line to (Gaeta) Formia (p. 21).

To the left, about 4 M. to the N.E. of the railway, lies *Calvi Risorta*, the ancient *Cales*, a Roman colony founded in B.C. 334, the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, but contains an ancient amphitheatre, a theatre, and other antiquities. Carriage with one horse from Capua and back, 2-3 fr.

As the train proceeds we obtain for the first time a view of Mt. Vesuvius in the distance to the right, and then of the island of Ischia in the same direction. We now enter the plains of *Campania*, one of the most luxuriant districts in Europe, which is capable of yielding, in addition to the produce of the dense plantations of fruit-trees and vines, two crops of grain and one of hay in the same season. This is one of the most densely populated regions in Italy (468 inhab. per sq. M.).

122 M. *Pignataro.* — The train crosses the *Volturno*, a river 96 M. in length, the longest in Lower Italy.

127 M. **Capua.** — Hotel. *Albergo della Posta*, on the left side of the street leading from the station to the Piazza, R. 2 fr., clean. — *Caffè-Ristorante Costanza* (also rooms, 1½-3 fr.).

Carriage from the station to the town with one horse (cittadina) 30, with two horses (carrozza) 50 c.; per hour, 1 or 2 fr.; to Caserta 1 fr. 90 or 3 fr. 90 c.; to Aversa 3 or 6 fr.; to Santa Maria di Capua Vetere 90 c. or 2 fr.; to Sant'Angelo in Formis 1 fr. 20 c. or 2½ fr.

Capua (69 ft.), a fortified town with 12,170 inhab., the residence of an archbishop, lies on the left bank of the Volturno, by which half of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua (p. 10), on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance in B.C. 245, and had already fallen into decay in the time of the emperors.

Turning to the right on entering the town (7 min.), and taking the first street to the left, we reach (4 min.) the Piazza de'Giudici, or market-place, and then enter the Via del Duomo to the right.

The Cathedral possesses a handsome entrance-court dating from 1068, with ancient columns, but in other respects has been entirely modernized.

Interior. 3rd Chapel on the left: Madonna della Rosa of the 13th century. 3rd Chapel on the right: Madonna with two saints by *Antoniazzo Romano* (1489). — The Crypt, dating from the Romanesque period but now modernized, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a Holy Sepulchre, a good work by *Bernini*.

The Via del Duomo, passing through an archway, leads to the Corso Museo Campano. (Proceeding thence in a straight direction, we may reach the ramparts, which command a pleasing view of the Volturno.) In this street, on the right, is situated the Museo Campano, which is entered from the first side-street on the right. It is open daily, 9-3 o'clock, except on Sundays and festivals.

The Court contains reliefs from the amphitheatre of Capua (p. 10); inscriptions; antique sarcophagi, including one of the period of Constantine: mediæval tomb-monuments; the torso of a seated figure of Frederick II., which formerly surmounted the gateway of the tête-de-pont constructed by him on the right bank of the Volturno in 1233-40 and destroyed in 1557; two busts, possibly of Petrus de Vineis and Thaddæus of Suessa, and a colossal head of 'Capua Imperiale' (casts at the Museo Nazionale in Naples), also said to come from Frederick II.'s tête-de-pont; a relief of the Madonna by Caccavello (ca. 1560). The rooms in the Interior contain ancient terracottas, vases, coins, a few pictures of little value, and a small library.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc. Beyond it is an inscription in memory of the Emperor Frederick II. The *Torre Mignana* within, and the *Cappella de'Morti* without the town commemorate the sanguinary attack made on Capua by Cæsar Borgia in 1501.

About 2½ M. to the N.E. of Capua rises the singularly shaped *Monte Tifata* (1975 ft.), terminating in a pointed top, which was once the site of a temple of Jupiter and is now crowned by a chapel of *San Nicola*. At its W. base (carr., see p. 8) stands the old basilica of *Sant'Angelo in Formis* (1058), occupying the site of a celebrated temple of Diana, around which a village had established itself. The frescoes in the interior, dating from the latter half of the 11th cent., represent Biblical scenes in the style of the early illuminated Bible MSS. and belong to the school of Monte Cassino, which was strongly influenced by Byzantine art.

From Capua to Castellammare, 37½ M., local railway in 2¾-4½ hrs. The train follows the main line as far as *Cancello* (p. 12), then makes

a détour round the E. slopes of Vesuvius, viâ *Marigliano* (p. 242), *Ottaiano* (p. 133), *San Giuseppe*, *Terzigno*, and *Boscoreale* (pp. 170, 134). At *Torre Annunziata Centrale* it joins the Naples and Castellammare line (pp. 134, 170).

On our left, after the train has crossed the Volturno, lies the battlefield on which King Francis II. of Naples was defeated by the Garibaldians and Piedmontese on Oct. 1st, 1860.

130½ M. **Santa Maria di Capua Vetere** (118 ft.; *Alb. Vittoria; Trattorie* at the hotel and in the Piazza) is a flourishing town of 20,541 inhab., on the site of the ancient Capua, of which considerable ruins remain.

Capua, founded by the Etruscans and afterwards occupied by Samnite tribes who called themselves Campanians, entered into alliance with the Romans in B.C. 343, for the sake of protection against the attacks of the Samnites of the mountains. Owing to the luxuriant fertility of the district the power and wealth of the city developed themselves at an early period. It was the largest city in Italy after Rome, but soon became noted for its effeminacy and degeneracy. In the Second Punic War, after the battle of Cannæ (B.C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his soldiers became so enervated by their residence at Capua as no longer to be a match for the Romans is doubtless a mere hypothesis. Certain, however, it is, that the Romans soon obtained the superiority, and after a long siege reduced the town, B.C. 211. Its punishment was a severe one and the inhabitants were deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 9th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 9).

Proceeding straight from the station, taking the first street to the left, and following the Via Alessandro Milbitz in nearly the same direction to its farther end (5 min.), we turn to the left into the Via Anfiteatro, which leads in a curve round the town to (10 min.) the ancient amphitheatre. Before reaching it we cross an open space where we observe, on the left, the ruins of a Roman *Triumphal Arch*, now a gateway, through which the Capua road passes.

The *Amphitheatre of Capua, constructed of travertine and brick in the reign of Augustus, restored by Hadrian, and dedicated anew by Antoninus Pius, was the longest in Italy until surpassed by the Roman Colosseum a century later. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds. Adm. 1 fr.

Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. The keystones are decorated with images of gods. The *Arena*, with its substructures, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than the arena of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves and of the extensive surrounding plain. — Large schools were once maintained at Capua for the training of gladiators, and it was here in B.C. 73 that the War of the Gladiators under

Spartacus the Thracian broke out, which was with difficulty quelled by Crassus two years later.

The highroad from Capua to Maddaloni viâ Santa Maria and Caserta presents a scene of brisk traffic. Between Santa Maria and Caserta (a drive of $^3/_4$ hr.) are two handsome Roman tombs.

134 M. **Caserta.** — Hotels (all with trattorie). *Vittoria*, with garden, *Villa Reale*, both in the Via Vittoria; *Villa Firenze*, Corso Umberto Primo, near the palace, R. 2-3, pens. from 7 fr., unpretending. — *Ristorante delle Tre Stelle*, Via Municipio; *Café* (much frequented by officers), in the round piazza with its colonnades, at the entrance to the town from the palace.

Carriage with one horse, per drive within the town or to the station 35 c., with two horses 60 c. (at night 70 c. or 1 fr. 20 c.); drive in the royal gardens ('le Reali Delizie'), per hr. with one horse 1 fr. 30 c., with two horses $2^1/_2$ fr., each additional $^1/_2$ hr. 50 or 85 c.; to Santa Maria di Capua Vetere 1 fr. 40 or 2 fr. 30 c., to Capua 2 fr. 25 or 3 fr. 90 c.

The permesso for a *Visit to the Palace* (interior 12-4; the garden till sunset) is obtained on the spot (fee to the attendant 1 fr.; for the chapel 25 c.).

Caserta (230 ft.), a well-built town with 19,180 inhab. and a large garrison, may be called the Versailles of Naples. It possesses several palaces and barracks and is the residence of the prefetto of the province of Caserta. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The Royal Palace, opposite the station, was erected in 1752, in the baroque style, by *Luigi Vanvitelli*, by order of King Charles III. It forms a rectangle. The façade is 830 ft. long and 134 ft. high, with thirty-seven windows in each story. The courts of the palace are traversed by a colonnade, from the centre of which ascends the handsome marble staircase. The marble statue of Vanvitelli, by Buccini, was erected in 1879. The palace is at present unoccupied.

The Chapel, sumptuously decorated with marble, imitated lapis lazuli, and gold, contains a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altar-piece by *Bonito*. — The Theatre is adorned with twelve Corinthian columns of giallo antico from the Serapeum at Pozzuoli.

The *Garden*, with its lofty trimmed hedges, contains beautiful fountains and cascades adorned with statues. The grand terrace above the cascade (2 M. to the N. of the palace) affords beautiful points of view. Adjacent to the waterfall, on the right (E.), is the *Giardino Inglese*, interesting as proving that the trees of the colder north can be grown here with success; the specimens include a camellia 150 years old. The *Casino Reale di San Leucio*, in the park, about $^1/_2$ M. to the N.W. of the cascade, near some large silk-factories (to the W.), commands another fine prospect.

To the N. E. of the palace ($1^1/_2$-2 hrs.; also carriage-road), on an elevated site, is *Caserta Vecchia* (1310 ft.), a dingy village, with a cathedral (1153) and other relics of the feudal period.

About 30 M. to the N.E. of Caserta (motor-omnibus in $3^1/_4$ hrs. viâ *Caiazzo;* electric railway from Naples in contemplation), 17 M. to the E. of Caianello (p. 8; diligence in 3 hrs.), and $15^1/_2$ M. to the N.W. of Telese-Cerreto (p. 238; diligence in $2^1/_2$ hrs., carr. with one horse 7-8 fr.) lies the prettily situated *Piedimonte d'Alife* (Alb. del Matese, very fair; Alb. Garibaldi), with flourishing mills, founded by Swiss merchants. To the N. rises the *Montagna del Matese*, the highest summit of which is the *Monte Miletto* (6727 ft.), covered with snow until June. The ascent is fatiguing (8-9 hrs.; guide for one day and one night 20, with mule 25 fr.; bargaining advisable). Viâ *Castello d'Alife* (1540 ft.), *San Gregorio*, and *Monte Raspato* (4120 ft.) we reach the ($3^1/_2$ hrs.) *Lago del Matese* (3305 ft.; $2^1/_2$ M. long, 8 ft. deep). We then traverse the *Campo dell'Arco* (5195 ft.; hut) and reach the ($4^1/_2$ hrs.) summit, where the shelter-hut of the Italian Alpine Club (Rifugio Beniamino Caso) has been destroyed by lightning. The view extends to the Adriatic and Tyrrhenian Seas.

Caserta is the junction of the Naples and Foggia railway (R. 16), which runs on the hillside (l.) above our own.

138 M. *Maddaloni* (Leone, near the station, plain). The town (19,778 inhab.), situated to the left, is commanded by three ruined castles, the central one of which once belonged to the Carafa family. On the Foggia line, $2^1/_2$ M. to the N. E. of Maddaloni, are the *Ponti della Valle* (see p. 238), conveniently visited by carriage.

$141^1/_2$ M. *Cancello*, dominated by a large ruined castle. Branch-lines diverge here for Castellammare (see p. 9) and for Avellino (R. 17).

About $1^1/_2$ M. to the W. of Cancello are the insignificant ruins of the ancient Oscan *Suessula*. The rich sepulchral remains found here, chiefly vases and ornaments, are preserved in the neighbouring Casina Spinelli.

From Cancello to Benevento, $30^1/_2$ M., direct railway, opened in 1911 as far as ($27^1/_2$ M.) Cretazzo San Vito. The train ascends the valley between Maddaloni and Cancello, which was followed also by the ancient Via Appia. $3^1/_2$ M. *San-Felice-Arienzo;* $5^1/_2$ M. *Santa Maria di Vico;* 7 M. *Cervino-Durazzano.* We then pass through a narrow defile, identified with the *Furculae Caudinae*. Beyond (13 M.) *Arpaia-Airola* the line skirts the S. margin of the cauldron-like *Valle Caudina* (820-980 ft. above the sea), which, like the village of *Forchia* in the defile, has preserved the ancient name. 15 M. *Rotondi-Paolisi;* 17 M. *Cervinara;* $18^1/_2$ M. *San Martino*. When the Romans (in B.C. 321) entered the upper valley through the Caudine Forks the Samnites cut off their retreat towards the E. and forced them to an ignominious surrender. The disappearance of trees, the deposits of the streams, and the accumulations of ashes from the Campanian volcanoes have, however, considerably altered the aspect of the valley of the Arienzo (Valle Caudina) since the Roman period. — About $2^1/_2$ M. to the N.W. of the station at San Martino lies *Montesarchio*, dominated by the old castle of the D'Avalos family and by the hill on which lay the Samnite town of *Caudium*. A diligence runs hence down the valley of the Corvo to (2 hrs.) Benevento. The railway follows the same route and has its present terminus at ($27^1/_2$ M.) *Cretazzo San Vito*, on the left bank of the Calore. — *Benevento*, see p. 238.

To the left we observe *Monte Somma* (p. 143), from behind the outer pinnacle of which (r.) Vesuvius presently emerges. 146 M. *Acerra* (15,814 inhab.) was the ancient *Acerrae*, to which the Roman citizenship was accorded as early as B. C. 332. The train crosses the trenches of the *Lagni*, which have superseded the ancient river *Clanius* since the 16th cent. and carry off the waters of the surrounding mountain streams, which would otherwise form

marshes in the level valley-bottom. These trenches form the boundary between the provinces of Caserta and Naples. — 148 M. *Casalnuovo* (p. 242). Vesuvius is seen on the left.

155 M. *Naples.* Arrival, see p. 24.

2. From Rome to Naples viâ Terracina and Capua.

166½ M. From Rome to *Terracina*, 76 M., Railway in ca. 4 hrs. (no fast trains); fares 14 fr. 20, 9 fr. 95, 6 fr. 40 c. — From Terracina to *Formia*, 22 M., Diligence twice daily in 4¾ hrs. (fare 4 fr.; carr. 10-12 fr.). — From Formia to *Gaeta* by railway (no 2nd class), 5½ M., in 17 min. (fares 50 or 25 c.). — From Formia viâ *Sparanise* to *Naples*, 68½ M., Railway in 3-4½ hrs. (fares 6 fr. 45 or 3 fr. 25 c.); by the express train from Sparanise on, 40 or 20 c. extra. Passengers change carriages at Sparanise and thence use the Rome & Naples line. — An electric railway from Rome to Naples ('La Direttissima') is now under construction, viâ Cecchina, Cisterna, Sezze, Formia, Minturno, and Pozzuoli (ca. 130 M.).

From Rome to (26 M.) *Velletri*, through the Campagna and along the W. slope of the Alban mountains, see *Baedeker's Central Italy.* — Thence the Terracina line traverses a barren plain to (33 M.) *Giulianello-Rocca Massima*, beyond which it skirts the W. slopes of the *Monti Lepini* (Volscian Mts.; p. 2).

36½ M. **Cori** (*Unione, Silvi*, R. 1½ fr.). The station lies about 2 M. below the town (1305 ft.; diligence 25 c.). The importance of *Cora*, which flourished from a remote antiquity to the time of the emperors, is borne witness to by the massive remains of the town-walls (constructed of polygonal blocks), by the vestibule of the so-called Temple of Hercules, by the fragments of a temple of Castor and Pollux, and by the early-Roman bridge (Ponte della Catena) spanning the deep ravine outside the Porta Ninfina. For details, see *Baedeker's Central Italy.*

38 M. *Cisterna di Roma.* The little town of that name (202 ft.), with a castle of the Caetani, is situated on the last hill before the Pontine Marshes, 3½ M. to the S. W. of the station (diligence from Velletri only). It was called *Cisterna Neronis* in the middle ages. About 3 M. to the S.E. lay the ancient *Tres Tabernae*, where the Apostle Paul met the friends coming from Rome to welcome him (Acts xxviii. 15; comp. p. 112). — 43½ M. *Norma-Ninfa.* To the right lies the mediæval town of *Ninfa* (deserted on account of the malaria), the ivy-clad ruins of which date mainly from the 12-13th centuries. On the mountain to the left (diligence in 1¼ hr.) lies the small town of *Norma* (1370 ft.; Locanda Felici, R. 1 fr.), below the ancient *Norba*, destroyed by the troops of Sulla during the civil wars, with well-preserved remains of a wall in the polygonal style.

45½ M. *Sermoneta-Bassiano.* About ¾ M. to the N. E. lies the former Cistercian abbey of *Valvisciolo*, with a Gothic church

of the 13th century. To the left, on an eminence, stands *Sermoneta* (845 ft.), with an ancient castle of the Caetani family, from which their ducal title is derived.

Farther on the line skirts the **Pontine Marshes** *(Paludi Pontine)*, which vary in breadth between the mountains and the sea from 6 to 11 M., and from Cisterna to Terracina are 31 M. in length. Their total area is about 290 sq. M. A considerable part of them is now cultivated and they afford extensive pastures; the more marshy parts are the resort of the buffalo. Towards the sea the district is clothed with forest *(macchia)*, largely consisting of cork-trees. The malaria in summer is a dreadful scourge.

These marshes were anciently a fertile and well-cultivated plain, but towards the close of the republic they gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil, and that is possibly aggravated by the gradual sinking of this basin, which in position corresponds to a mountain-valley, running parallel with the main axis of the Apennines and separated from the sea by a series of sand-dunes. Numerous subterranean springs rise to the surface here, and the streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season. Attempts to drain the marshes were successively made by the censor Appius Claudius in B.C. 312 (so says tradition; see below), by the consul Cornelius Cethegus in B.C. 160, by Julius Cæsar, Augustus, Nerva, Trajan, and finally by Theodoric, King of the Goths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Sixtus V., and Pius VI. To the last is due the admirable rebuilding of the ancient Via Appia and the construction of a new canal (Linea Pia) running parallel with it. In 1899 a new drainage contract was made with a Berlin syndicate. According to this scheme all the tributary streams are to be intercepted and carried to the sea by peripheral canals, which will secure the drying up of most of the affected district. The remaining and lower-lying portion will be drained partly by pumping-works and partly by a new system of dykes and canals. At the same time, by the establishment of hospital stations and the provision of medical care, the Red Cross Society aims at bettering the condition of the fever-ridden and poverty-stricken population.

52 M. **Sezze** or *Sezze Romano* (1046 ft.; *Locanda Salvatore Valenti*, R. 1 fr.), with 6944 inhab., lies about 3 M. to the E. of the station (125 ft.; diligence 75 c., down 50 c.). It is the ancient *Setia* of the Volscians, a Roman colony after B.C. 382, frequently mentioned in the Italian wars up to the time of Sulla. Under the empire its name was remembered only on account of its wine, which Augustus preferred even to Falernian. Considerable remains of its ancient walls, which are built of massive square blocks with rusticated work, have been preserved. A massive substructure in the same style, below (to the right) the entrance of the town, has been arbitrarily named *Tempio di Saturno*.

To the right the highroad leads straight on through the Pontine plain, following the ancient *Via Appia*, the famous road constructed during the Samnite war, B.C. 312, by Appius Claudius, the censor. On the same side is the streamlet *Ufente*, the *Ufens* of the ancients.

On the left rise the slopes of *Monte Trevi* (1656 ft.), crowned by the ruins of a town destroyed in the 16th cent. by the Setians.

61 M. **Piperno** (135 ft.). The town (490 ft.; *Locanda Giordani*, R. 1 fr.; pop. 6736) lies $^1/_4$ M. to the S. of the station, on the hill. It was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*. [The remains found in 1899 on the highroad, about 1 M. to the N. of the town, probably belonged to the Roman Privernum only.] In the picturesque piazza are the Gothic *Municipio* and the *Cathedral*, the latter built in 1283 and modernized in the interior in 1782.

To the left we obtain a picturesque view of the valley of the *Amaséno*, which is enclosed by lofty mountains studded with ruined castles and villages: *Roccagorga*, *Maènza*, *Prossédi*, and *Roccasecca dei Volsci*. The train crosses the river.

64 M. *Sonnino* (55 ft.). The town (1410 ft.; pop. 4518), which lies $3^1/_2$ M. to the S.E. (omnibus 1 fr.), was once famous for the picturesque costumes of its women and for the audacity of its brigands.

About 1 M. to the N. of the station of Sonnino is the Cistercian convent of **Fossanova** (small osteria), where St. Thomas Aquinas (p. 4) died in 1274 while on his way to the Council of Lyons. The convent-church, erected in 1187-1208, with rectangular choir and an octagonal tower over the crossing, is the earliest example of Italian Gothic. It has recently been restored. The cloisters (partly Romanesque), chapter-house, and refectory are interesting also. One of the rooms contains a relief of the death of St. Thomas Aquinas, probably by *Bernini*. From Fossanova a highroad leads to the N. to ($3^1/_2$ M.) Piperno (see above).

69 M. *Frasso*. On the slope of *Monte Leano* (2215 ft.) once lay the sacred grove of *Feronia* mentioned by Horace (Sat. i. 5, 23). We now join the ancient *Via Appia*.

76 M. **Terracina.** — Hotels. *Albergo Reale della Posta*, at the E. entrance to the town, with a view of the sea at the back, *Albergo Nazionale*, in the Piazza, both with trattorie, R. $1^1/_2$ fr., simple.

Terracina, magnificently situated on an eminence of gleaming limestone (Hor., Sat. i. 5, 26), the *Anxur* of the ancient Volscians and the *Tarracina* of the Romans, was an ancient episcopal residence, and constitutes the natural frontier town between Central and Southern Italy. Pop. 7597. The old town lies on the slope of the promontory. Above extend the ruins of the ancient city, the most prominent among them being the substructure of the temple of Venus, at the top of the hill.

The highroad intersects the Newer Quarter founded by Pius VI. Opposite *San Salvatore* (with a Pietà by Canova at the last altar to the right) is the small *Museo Municipale* (generally open in the forenoon). To the S.W., beyond the canal ('Linea Pia'; comp. p. 14), is a village of primitive huts (mostly of reed and conical in form), inhabited from Oct. to June by peasants from the Abruzzi ('Aquilani').

The Cattedrale San Cesareo (12th cent.?), in the ancient

Forum, the pavement of which is well preserved, occupies the site of a *Temple of Roma and of Augustus*, dedicated to that emperor by A. Æmilius, who also caused the forum to be paved. In the travertine slabs the inscription 'A. Æmilius A. F.' is distinctly legible in large letters. In the street to the right of the cathedral and in the rear wall of the latter considerable remains of the temple are visible. The vestibule of the cathedral rests on eleven ancient columns, supported by recumbent lions and other animals. On the right is a large granite basin, which, according to the inscription, was used in torturing the early Christians. In the interior are three fine examples of Cosmato-work (13th cent.): the remains of the mosaic flooring, the pulpit, resting on five columns with lions' claws, and the elaborate Easter candlestick. The beautiful fluted columns of the canopy are antique. In the library is a wooden shrine (Coptic work of the 7-10th cent.?), with reliefs. The clock-tower (91 steps, mostly of wood) commands an extensive prospect.

The summit of the promontory (*Monte Sant'Angelo* or *Teodorico*, 748 ft.) may be attained in $^1/_2$-$^3/_4$ hr., either directly from the new town by a steep path to the right of San Salvatore (p. 15), or (more conveniently) from the old town, by ascending to the right, under the archway adjoining the cathedral, and, outside the Porta Nuova, continuing still to the right. The latter route is partly by an ancient road passing remains of tombs and ancient walls, and then to the right by a gap in the wall encircling the olive-plantations, and through the latter along the dividing wall. The summit was once occupied by an imposing *Temple of Venus Obsequens* ('the gracious'), 110 ft. long and 65 ft. broad, standing upon a terrace partly supported by arcades and still in existence. The cella, which was embellished with pilasters and a mosaic pavement, still contains the pedestal for the sacred statue. Until the excavations of 1894 the arcades were regarded as the remains of a palace of Theodoric the Ostrogoth or, at a later date, as a sanctuary of Jupiter Anxur. The present association with Venus is vouched for by an inscription and votive offerings found here. Magnificent *View.

Towards the W. the prospect embraces the plain as far as the Alban Mts., then the Monte Circeo; towards the S. are the **Ponza Islands**, the N.W. group of which comprises *Ponza* (Pontiæ; a Roman colony), *Palmaròla* (Palmaria), and *Zannone* (Sinonia), all of volcanic origin and frequently afflicted by earthquakes, and the S.E. group *Ventotène* and *Santo Stèfano*; between the groups lies the small island of *La Botte*. The islands are still used, as in ancient times, as a place of detention for convicts (steamer from Naples, see p. 123). Ventotene is the *Pandateria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia. Hither also Tiberius relegated Agrippina, the daughter of Julia, and Nero his divorced wife Octavia. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 18); farther off are the promontory of Gaeta, with the tomb of Munatius Plancus (p. 20), and finally the island of Ischia.

At the E. egress of the town is the *Taglio di Pisco Montano*,

an interesting piece of Roman engineering. The promontory approaches close to the sea, in consequence of which Appius originally conducted his road over the hill. At a later period the rocks were removed for the construction of a new and more spacious road. On the perpendicular wall thus produced the depth is indicated at intervals of 10 Roman feet, beginning from the top; the lowest mark, a few feet above the present road, is CXX.

A road (11 M.; diligence to San Felice once daily in 2½ hrs., fare 2 fr.; carr. 5, with two horses 8-10 fr.) leads along the shore to the **Monte Circèo,** or *Circello*, the *Promontorium Circaeum* of the ancients, the traditional site of the palace and grove of the enchantress Circe, described by Homer. The promontory is a relic of a now almost wholly sunken spur of the Apennines which bounded the Pontine Marshes on the W.; it was at one time an island but has been joined to the mainland by alluvial deposits. On the E. slope is the hamlet of *San Felice Circeo* (321 ft.; Locanda Capponi, primitive), with 1615 inhab. and an old castle of the Caetani; fine view from the tower (12th cent.). From San Felice a good footpath, following the telegraph wires, leads to the signal-station (*Semaforo*; 1225 ft.) in 1 hr. This passes a little above a fine cyclopean polygonal wall (*Cività* or *Cittadella Vecchia*), marking the site of the ancient town of *Cercei* or *Circei*, which became a Roman colony in B.C. 393 and still existed in the time of Cicero. The view from the Semaforo is magnificent: to the S.E. Ischia, Capri, and Mt. Vesuvius are distinctly visible; to the E. and N.E. we see the mountains as far as Velletri; to the S. is the sea, with the Ponza Islands (p. 16). — The top of the mountain (1775 ft.) affords a wholly unimpeded view, including, in clear weather, the dome of St. Peter's; it is reached from San Felice, with guide (1½ fr.), in 2½ hrs., by a path, the last part of which is stony and rather toilsome. On the summit are some remains mistakenly alleged to be a *Temple of Circe*.

The hill is strewn with ruins of Roman buildings. Thus, about halfway up the N. side, under a group of lofty trees, to the left of the path leading to the Lago di Paola, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte*. There are also remains of Roman palaces and waterworks on the *Lago di Páola*, a small lake at the N. base of the promontory, which served as the harbour of Cercei. Among these are the so-called *Piscina di Lucullo* and, farther to the N.E., the *Fonte della Bagnaia*. Cicero and Atticus, Tiberius, and Domitian frequently resorted to this spot. — The seaward side of the hill is honeycombed with grottoes, some of them of great extent and accessible by boat only. — Hurried travellers may visit the Semaforo from Terracina in 1 day, there and back.

A pleasant excursion by boat (ca. 6 fr.) may be made to the **Lago di Fondi,** a marshy lake among woods, to the N.E. of Terracina, connected with the sea by two canals. It is really a small bay cut off from the sea by an alluvial bar. We enter by the E. canal, beside the *Torre Sant'Anastasia*, and quit the lake by the W. canal, beside the *Torre Canneto*. The ancients named the lake *Lacus Fundanus* or *Amyclanus*, after the vanished town of *Amyclae*, which was founded in this vicinity by Laconian fugitives.

The Highroad from Terracina to Formia (diligence, see p. 13) follows the direction of the Via Appia, close to the sea, and is flanked by remains of ancient tombs. This pass was the ancient *Lautulae*. Here, in B.C. 315, the Romans fought a battle with the Samnites, and in the Second Punic War Fabius Maximus kept Hannibal in check at this point. About ½ M. to the N.W., on a hill to the left,

is a Franciscan monastery *(Convento dei Zoccolanti)*, on the site of a villa in which the Emperor Galba was born. Then to the right is the *Lake of Fondi* (p. 17).

The papal frontier was formerly at *Torre dell'Epitaffio*. We next reach the tower of *La Portella*, or *de' Confini*, 6 M. from Terracina. On a height to the left is the village of *Monte San Biagio* (436 ft.); by the roadside are fragments of tombs.

The next place (11 M. from Terracina) is **Fondi**, the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censer' (Hor., Sat. i. 5, 34). Change of horses and halt of $^1/_4$ hr. (Forte's Inn, R. 1-1$^1/_2$ fr., poor). Considerable remains of the ancient *Town Walls* are preserved. The principal street coincides with the ancient Via Appia. The *Château*, part of which adjoins the cathedral, is sadly dilapidated, though some of the window-frames and decorations in the Renaissance style testify to its ancient splendour.

In 1378 Robert of Geneva was here elected antipope, with the title of Clement VII., in opposition to Urban VI. In the 16th cent. the château belonged to the Colonnas, and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Haireddin Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure he wreaked his vengeance on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594.

The ancient cathedral of *San Pietro*, in the Gothic style, still retains its Romanesque portal; in the interior, which has been disfigured by whitewash, are a pulpit and an episcopal throne (12-13th cent.) in Cosmato-work. The choir contains (on the right) a Madonna by Silvestro de' Buono(?). In the last side-chapel to the right is the fine early-Renaissance tomb of Cristoforo Caetani. The church of *Santa Maria Assunta*, in the market-place, has a good early-Renaissance portal. In the *Dominican Monastery* a chapel is shown in which Thomas Aquinas once taught; also a small museum with ancient tombstones.

Diligence to the N.E. to Isoletta, see p. 4. — Another diligence runs daily to the S.W. in 2$^1/_4$ hrs. to the fishing-village of *Sperlonga*, situated on a sandy promontory (8$^1/_2$ M. to the S. of Fondi) and deriving its name from the grottoes *(speluncae)* in the neighbouring rocks. In one of these (Grotta di Tiberio), as Tacitus informs us (Ann. iv. 59), Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto we observe Roman ruins, and the grotto itself contains benches and stucco ornaments. — Sperlonga may be reached also by a bridle-path over the mountains. — The coast-plain to the W. of Sperlonga, known as the *Ager Caecubus*, was celebrated in antiquity for its wine.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends the valley. The Via Appia was carried along the opposite slope on substructures of masonry, which are continued also in the forlorn town of **Itri** (690 ft.; Assaianti's Inn), halfway between Fondi and Formia, with a ruined castle, where remains of them are to be

seen built into the houses. Itri was once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised a safe conduct and protection to the poet Tasso; and Fra Diavolo also (whose real name was Michele Pezza) was a native of Itri. Anecdotes are still related of this daring brigand, who terrorized the whole neighbourhood from 1799 to 1806 and also carried on a guerilla warfare against the French. Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera, has greatly contributed to maintain the interest of these stories.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards, towards the coast, suddenly revealing a view of the bay of Gaeta. Beyond the railway-subway, on a square base in the middle of a vineyard, to the right, rises a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered on Dec. 7th, B.C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles. The road now descends to Formia.

22 M. **Formia** (*Alb. della Quercia, Hôtel dei Fiori*, both on the coast, R. 2-3 fr.; diligence to Cassino, see p. 5), a town with 8452 inhab., the ancient *Formiae*, subsequently called *Mola di Gaeta*, is visited in summer by Italians as an inexpensive sea-bathing resort. The beauty of its situation is its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations. One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly a favourite residence of the kings of Naples. It now belongs to Cavaliere Rubino (permission to visit it obtained by leaving a card at his palazzo, opposite the prefettura; guide $^1/_2$ fr.).

At the entrance are ancient inscriptions and statues. The lower part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero but evidently from its construction dating from the 1st or 2nd cent. of the Christian era. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. The upper terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain-range to the S. of the Liris, which separates the latter from the region of the Volturno.

Excursion to Gaeta. This excursion has been shorn of its chief attraction by the modern fortifications, which everywhere

interfere with the free view of the sea. This remark is especially true of the railway (see p. 13), which at first runs inland and has its station fully $^1/_2$ M. to the W. of Gaeta (carr. $^1/_2$ fr.). It is better to drive (bargaining necessary) along the coast, where numerous remains of Roman villas are extant, some of them here as elsewhere built well out into the sea. Among them a spot is pointed out as the scene of the assassination of Cicero (p. 19). — A cross-railway from Gaeta to Roccasecca (p. 4) is under construction.

Gaéta *(Hôtel Gaeta; Caffè Nazionale)*, the ancient *Portus Caieta*, with 5625 inhab., is an important fortress but insignificant as a commercial town. The promontory of Gaeta, like the cape of Misenum (p. 120), presents from a distance the appearance of a gigantic tumulus. Tradition has fixed upon it as the tomb of Caieta, the nurse of Æneas. From this eminence projects a lower rock bearing the citadel with the *Torre Angiovina* (Angevin tower) and the town.

Gaeta successfully resisted the attacks of the barbarian Germanic invaders and, like Amalfi and Naples, formed one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Aragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hessen-Philippsthal, who, aided by the British fleet, held out for nearly six months against Masséna. Pope Pius IX., after his flight from Rome in 1848, remained at Gaeta until 1850. In Nov., 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, but the town was compelled to capitulate by the Italian fleet on Feb. 23rd, 1861 (p. 1).

The *Cathedral (Sant' Erasmo)* has a remarkable campanile (1180; restored in 1279); at the entrance are four ancient columns and relics of old sculptures. The interior has been modernized. At the back of the high-altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepănto, representing the Saviour with SS. Peter and Paul. — Opposite the principal portal of the church is a sculptured Gothic column resting on four lions. Near the Piazza is the modern Gothic church of *San Francesco* (1849-60). — Among the antiquities of the town may be mentioned the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The summit of the promontory is crowned by the conspicuous and imposing tomb erected for himself by *Munatius Plancus*, a contemporary of Augustus and founder of Lyons (d. after 22 B.C.). This, now known as the *Torre d'Orlando*, consists of a huge circular structure of travertine blocks, resembling the tomb of Cæcilia

Metella at Rome, ca. 160 ft. high and as many in diameter (enclosed by the fortifications; no admission).

The Railway from Formia to Sparanise (p. 8) generally follows the direction of the highroad, at first not far from the sea. — 7 M. *Minturno;* the town (640 ft.), known until recently as *Traetto*, lies 2 M. to the E., on the slope to the left. In the church are two Cosmato-works of ca. 1264: an ambo restored in 1618 (with capitals of the 8-9th cent.) and an Easter candlestick. The ancient *Minturnae*, with the remains of a theatre and an amphitheatre, lay to the S.E. of the present town, near the suspension-bridge (1832) which carries the highroad across the Garigliano. Farther on we observe to the left a long series of arches belonging to an ancient aqueduct.

The ancient Via Appia farther on skirts the sea and, to the S. of *Monte Massico* (see below), reaches *Mondragone* (Pacifico's Inn; diligence to Carinola, see below, in 2 hrs.), near the *Sinuessa* of Horace (destroyed by the Saracens in the 10th cent.), where to his great joy he was met on his journey (Sat. i. 5, 39) by his friends Plotius, Varius, and Virgil. Horace then crossed the Savo (Savone) by the Pons Campanus and proceeded to Capua. In the vicinity, towards the Volturnus, was the *Ager Falernus*, where a somewhat strong wine, highly praised by the ancients, is still produced.

The railway bends inland and, beyond (11 M.) *Santi Cosma e Damiano Castelforte*, crosses the *Garigliano*, the lower course of the Liris (p. 4), in the marshes of which Marius once sought to elude the pursuit of the hirelings of Sulla. On the right bank of the Garigliano, on Dec. 27th, 1503, Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power (p. xlix). — $15^1/_2$ M. *Cellole-Fasani.* — $20^1/_2$ M. *Sessa Aurunca;* the town (530 ft.; Mancusa's Inn), with 5945 inhab., the ancient *Suessa Aurunca*, lies to the left, on a hill on the S. slope of the volcanic Rocca Monfina (p. 8), with the ruins of a bridge and an amphitheatre. Other relics are preserved in the churches of San Benedetto and San Giovanni and in the ancient cathedral, including some Romanesque reliefs (on the centre arch of the vestibule) and some fine examples of Cosmato-work (pulpit, choir-screen, organ-loft, Easter candlestick; 13th cent.). In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. — To the right rises *Monte Massico* (2660 ft.), whose wines Horace and Virgil have immortalized, an isolated mass of Apennine limestone, bounding the Campanian plain on the N., just as the mountains of the Sorrento peninsula bound it on the S.

23 M. *Cascano;* $25^1/_2$ M. *Carinola;* $27^1/_2$ M. *Maiorisi.* The line then crosses the *Savone;* to the right rises the picturesque castle of *Francolise.* $31^1/_2$ M. ($37^1/_2$ M. from Gaeta) *Sparanise* (see p. 8). Hence to *Naples*, see pp. 8-13.

3. From Genoa to Naples by Sea.

The large ocean steamers (comp. p. xviii) that touch at Genoa or start thence usually call at Naples and offer a convenient means of reaching S. Italy. The following lines may be specified. The fares include food. *North German Lloyd* (agents at Genoa, Fratelli Leupold, Via Garibaldi 5; at Naples, see p. 31; steamers often crowded). From Genoa to Naples by Gibraltar and New York liner 2-3 times a month in 21 hrs. (fares to Naples 88 fr., 60½ fr.; circular tour to Gibraltar and back, 1st class, 320 fr.); by China and Japan or Australia liner thrice monthly in ca. 24 hrs. (same fares); by Mediterranean and Levant service every alternate Sat. in ca. 24 hrs. and every alternate Frid. in ca. 26 hrs. (fare 60 fr.). — *Hamburg-American Line* (agency in Genoa, Piazza Annunziata 18; at Naples, see p. 31). From Genoa to New York twice a month (fare from Genoa to Naples 80 fr.). — *Cunard Line* (agent, Carlo Figoli, Via Fontane 12, Piazza Annunziata; at Naples, see p. 31). Steamers from Genoa once a month to Naples. — *White Star Line* (agency, Piazza Annunziata 18; at Naples, see p. 31). Steamers from Genoa viâ Naples to New York or Boston. — More frequent trips are made by the cheaper and less luxurious steamers of the *Società Nazionale di Servizi Marittimi* (office, Via Balbi 40; at Naples, see p. 31), which leave Genoa every Mon., Tues., & Wed. (saloon-fares 52-63 fr.) and take 33-48 hrs. to the trip; the *Lloyd Sabaudo; La Veloce Co.;* and the Hungarian *Adria S.S. Co.* (Piazza Demarinis 4; Tues. & Sat.; 36 hrs.; fare 24 fr., food extra). — All the steamers start at or near the *Ponte Federico Guglielmo*, a quay with a custom-house, post and telegraph office, and railway-office. If a boat is required for embarkation or disembarkation the charge is 30 c. per head (50 c. at night) and 50 c. for every 50 kg. (110 lbs.) of luggage. Further details may be obtained in the time-tables (p. xv) or on application at the various offices; comp. also p. xviii.

Genoa. — Hotels. *Grand-Hôtel Miramare*, Via Pagano Doria, R. from 6 fr.; *Grand-Hôtel de Gênes*, Via Carlo Felice, R. from 5 fr.; *Continental*, Via Cairoli 1, R. from 5 fr.; *Grand-Hôtel Isotta*, Via Roma 7, R. 4-7 fr.; *Royal*, at the station, R. from 3½ fr.; *Smith*, Piazza Caricamento, R. 2½-4 fr. — *Hôtel-Garni Splendide*, Via Ettore Vernazza, R. from 3 fr. Cab 1 fr., at night 1½ fr.

Genoa, the chief seaport of Italy, with 163,000 inhab., is described in *Baedeker's Northern Italy*. It is reached in 25 hrs. from London viâ Boulogne, Paris, and the Mont Cenis Tunnel (fares 7*l.* 4*s.* 8*d.*, 4*l.* 19*s.* 11*d.*). The Rome Express ('train de luxe'; fare to Genoa ca. 150 fr.) leaves Paris on Mon., Thurs., and Sat. afternoons between Dec. 1st and the middle of May and reaches Genoa in ca. 16½ hrs.

On leaving Genoa we steam through the three harbour-basins *(Porto, Porto Nuovo,* and *Avamporto)*, enjoying a beautiful retrospect of the town rising on the slopes of the hills. To the left lies the *Riviera di Levante* (visible all the way to the *Monte di Portofino*, 2000 ft.), while to the right we see the *Ligurian Alps* (snow-clad in winter) and (in clear weather) the *Riviera di Ponente* as far as *Capo Mele*. The direct steamers steer towards the island of Gorgona (p. 23) and gradually draw away from the coast, where, however, in the middle of the *Gulf of Rapallo*, Chiavari still remains conspicuous for some time. Farther on appear the foot-

hills of the *Punta del Mesco;* then the rocky islet of *Tino* (300 ft.; lighthouse) and the fortified island of *Palmária* (610 ft.), at the S. extremity of the *Gulf of Spezia,* become conspicuous, while, in the distant background, rise the jagged summits of the *Apuan Alps.* Of *Leghorn* nothing is visible except the lights (at night). [Some of the Italian steamers touch at (8 hrs.) *Leghorn* (Palace Hotel; Terminus Hôt. Corallo; Hôt. d'Angleterre Campari, Giappone, two very fair Italian houses in the Via Vittorio Emanuele, with restaurants, for passing travellers) and spend about ½ day there (boat to or from the pier 1 fr., trunk 30 c.; cab 1 fr., at night 1½ fr.). Comp. *Baedeker's Northern Italy.*]

As we continue our course the islands of *Gorgóna* (835 ft.), *Capraia* (1465 ft.), and *Elba* (3345 ft.) are seen to the right (S.). In clear weather the mountains of *Corsica* may be made out to the S.W. Farther on we pass to the right or left of the rocky island of *Palmaiòla* (lighthouse), between Elba and the seaport of *Piombino,* thus leaving the *Ligurian* and entering the *Tyrrhenian Sea.* At night the glow of the furnaces for the smelting of the iron from Elba is conspicuous near Follónica, to the E. of Piombino. Opposite (to the E. of) Elba the *Promontory of Castiglione* juts out from the marshy *Marémma Toscana.* To the left lies the little archipelago of *Formiche di Grosséto.* We then steer between the island of *Giglio* (1634 ft.; lighthouse) and the Italian coast, on which rises the steep promontory of *Monte Argentário* (2083 ft.) with its double peak, and pass (on our right) the islet of *Giannutri* (305 ft.). Farther on, in the direction of the seaport of Civitavecchia (lighthouse), we observe the monotonous margin of the *Marémma di Roma,* broken only by the volcanic *Tolfa Mts.* Behind the *Roman Campagna* rise the *Sabine* and *Alban Mountains,* which are adjoined on the S. by the *Volscian Mts.* (*Monti Lepini,* 5040 ft.). At the S. extremity of the *Pontine Marshes* the isolated *Monte Circèo* rises close to the sea. We next sight *Terracina,* the distant hills of the *Gulf of Gaeta,* and (to the S.W.) the *Ponza Islands* (p. 16).

In the foreground appear *Mt. Vesuvius* and the *Monte Epoméo,* the latter on the island of *Ischia* (which hides *Capri*). The steamer generally passes between Ischia and *Pròcida* (sometimes between Pròcida and *Capo Miseno*) and finally enters the magnificent *Bay of Naples,* which lies open before us to its full extent, from the *Bay of Pozzuoli* and *Posilipo* to the *Peninsula of Sorrento* and *Capri* (disembarkation or embarkation at Naples, see p. 24).

4. Naples.†

a. Arrival, Hotels, Pensions, Restaurants, Cafés, etc.

Arrival. (a) By Railway. The Central Station (*Stazione Centrale;* Pl. H, 3; restaurant) is situated at the E. end of the town. The principal hotels all send *Omnibuses* (1½-2 fr.) to meet the trains; but comp. p. xxi. *Cabs*, see p. 28; those with two horses stand outside the railing to the left, those with one horse (seats for two or three persons) to the right. The *Facchini* who take the luggage to the cab are paid, according to tariff, 10 c. for a travelling-bag or a hat-box, 25 c. for heavier articles; but a few soldi more are usually given. As a long delay often takes place before the delivery of the luggage, it is perhaps the best plan to take a cab direct to the hotel and send someone for the luggage, though, of course, this involves a little extra expense. Railway-tickets may be obtained from *Elefante*, Piazza del Municipio 66 and Piazza San Ferdinando, *Tourist Office*, Via San Carlo 14, *Sleeping Car Agency*, in the Via Vittoria and at the Central Station, and *Cook & Son*, Galleria Vittoria (Pl. E, 7; p. 38). — Municipal douane, see p. xii.

(b) By Steamboat. Most of the steamers of the North German Lloyd, Hamburg-American, and White Star lines and the Italian steamers plying to and from Palermo, Messina, and America berth at the Immacolatella Nuova (Pl. G, H, 5; p. 48), to which a train runs daily from the central rail. station in connection with the Palermo steamers. Other large steamers anchor off the quay near the Molo San Vincenzo (Pl. G, H, 7). Passengers are landed at the Immacolatella Nuova, those of the Lloyd steamers gratis in tenders (which through-passengers may use for a visit to the city; return-ticket 2½ fr.); but passengers of other lines must land in small boats (1 fr. each person, including luggage, comp. p. xviii; passengers of the Orient line gratis). Facchini receive 40 c. for a hand-bag or suit-case, 80 c. for a trunk. Embarkation for Capri, Ischia, etc., see p. 30. — Offices of the steamboat-companies, see p. 31.

Police Office *(Questura)* at the Municipio (Pl. E, F, 6), Via Paolo Emilio Imbriani 19. Comp. pp. xii, 28. — The office of the Società Pro Napoli (p. xiv), one of the objects of which is to aid and protect strangers, is in the Galleria Vittoria (Pl. E, 7; p. 42), Strada Chiatamone. Complaints may be lodged with it either direct or (better) through a hotel-keeper; tourists should not hesitate to avail themselves of its services, and thus encourage its efforts to minimize the inconveniences to which travellers are frequently exposed.

Hotels (comp. also p. xx). The charges at the larger hotels from Jan. to April, when the influx of visitors is at its height, are rather high, but it must not be forgotten that only the first-class houses are fitted with lifts, electric lighting, baths, and other conveniences, besides being thoroughly heated (usually by means of hot air), a matter of importance in cold weather. Most hotels receive guests *en pension* if a stay of several days is made (comp. p. xx). Prices are almost everywhere lower between March and December and particularly in summer, when visitors are scarce.

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† Naples is officially divided into thirteen Sezioni: *San Ferdinando, Chiaia, San Giuseppe, Montecalvario, Avvocata, Stella, San Carlo all'Arena, Vicaria, San Lorenzo, Mercato, Pendino, Porto*, and *Vomero*. — The chief centre of traffic is the *Via Roma*, formerly called the *Toledo* (Pl. E, 6-4; p. 49). The squares are still generally called *Larghi* (sing. *Largo*), the principal streets *Strade*, though the names *Piazza* and *Via* also have been officially introduced. The cross-streets are called *Vichi* (sing. *Vico*), the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate, Scese*, or *Salite*, or when so precipitous as to require steps, *Gradoni* or *Rampe*.

NAPOLI
1 : 20.000
0 100 200 300 400 500 600 700 800 900 1000
Metri
Abbreviazioni : L.Largo, P.za-Piazza, P.ta-Porta, Cal-Calata, Str-Strada, V-Via, V.co-Vicolo
Villa Gallo
Capodimonte
Reale
Due Porte
Arenella
Antignano
Vomero
(villaggio)
Castel
S.Elmo
Castel
Nuovo
Palazzo
Reale
Stazione
Centrale
Museo
Naz.
Orto
Botanico
Villa del Popolo
PORTO
MERCANTILE
PORTO
MILITARE
Darsena
Arsenale
d.Marina
Villa
Nazionale
Immacolatella vecchia
(Dep.d.Salute)
Immacolatella
nuova
Lanterna
Posta
Municipio
Dogana
Ospedale
Incurabili
Ospedale
Militare
Castello
dell'Ovo
Pizzofalcone
Acquario
Politeama
Comando
Militare
Cimitero
Cinta Daziaria
Strada Nuova da Agnano a Miano
Strada Nuova da Miano a Agnano
Salita Due Porte
Salita Scudillo
Salita Conocchia
Salita Arenella
Salita Pedamentina
Salita Tarsia
Salita Pontecorvo
Salita Pontenuovo
Salita Moiariello
Salita Cappuccinella
Salita Cariati
Salita Pizzofalcone
Salita Egiziaca
Salita Chiaia
Salita Tarsia
Salita Pontenuovo
Salita Moiariello
Salita Cappuccinella
Salita Cariati
Salita Pizzofalcone
Salita Egiziaca
Salita Chiaia
Strada Nuova Poggioreale
Strada Nuova Capodichino
Strada Nuova Poggioreale
Strada Nuova Capodichino
Strada Nuova Monte donzelle
Strada Nuova Monte donzelle
Strada Nuova Monte donzelle

In the upper part of the town, with a splendid view: *Bertolini's Palace Hotel (Pl. p; C, 6), in the Parco Grifeo (see p. 101), with lift (245 ft.) and carriage-road from the Corso Vittorio Emanuele, a luxurious establishment of the highest class, with garden, winter-garden, bar, and first-class restaurant, R. from 6 (Jan. to May from 10), B. 2, déj. 5, D. 8, pens. from 12 (Jan. to May from 15) fr. In the *Corso Vittorio Emanuele:* No. 168, *Hôtel Bristol (Pl. a; D, 6), R. from 4, B. 1½, déj. 4, D. 6, pens. from 12 fr.; No. 135, *Parker's Hotel (Pl. b; C, 6), R. 5-10, B. 1½, déj. 3½, D. 5½, pens. 10-20 fr.; No. 133, *Macpherson's Hôtel Britannique (Pl. q; C, 6), R. 4-6 (Jan. to April 5-8), B. 1½, déj. 3½, D. 5, pens. 9-12 (Jan. to April 10-14) fr., these two patronized by the English and Americans; *Grand Eden Hotel (Pl. u; C, 6), Parco Margherita 1, with fine garden, R. 5-12, B. 1½, déj. 4, D. 5½, pens. from 10 fr. — Hôt. Bellevue (Pl. t; C, 6), Corso Vittorio Emanuele 142, R. 3½-4½, B. 1½, déj. 3, D. 4, pens. 8-10 fr.

Lower Town. *Excelsior (Pl. o; F, 7), Via Partenope 24, facing the sea, with bar and restaurant, R. from 8, B. 2, déj. 6, D. 8, pens. from 18 fr.; *Grand-Hôtel (Pl. d; B, 7), Piazza Principe di Napoli, opposite the Villa Nazionale (p. 41), situated on the sea, with restaurant, R. from 5½, B. 2, déj. 5, D. 7, pens. from 12 (Jan. to May from 14) fr.; these two houses are of the highest class. In the *Via Partènope*, facing the sea: No. 23, *Grand-Hôtel Santa Lucia (Pl. m; F, 7), R. from 5, B. 1½, déj. 4, D. 6 (in the restaurant 4½ and 7), pens. from 12½ (in summer 11) fr.; No. 22, *Grand-Hôtel du Vésuve (Pl. g; E, 7), R. from 6, B. 1½, déj. 4, D. 6, pens. from 12 (Feb.-April from 15) fr.; No. 5, *Grand-Hôtel Victoria (Pl. v; E, 7), R. 5-10, B. 1½, déj. 4, D. 6, pens. 12-20 fr.; No. 14, *Royal des Etrangers (Pl. i; E, 7), R. from 6, B. 1½, déj. 4, D. 6, pens. from 12 (in winter from 15) fr. In the *Piazza del Municipio*, No. 68, conveniently situated for tourists, *Grand-Hôtel de Londres (Pl. l; F, 6), R. 5-10, B. 1½, déj. 3½, D. 5, pens. 11-18 fr. On the sea, cor. of the Via Partènope and the Via Chiatamone, Hassler (Pl. k; E, 7), R. 5-10, B. 1½, déj. 3½, D. 5, pens. 12-18 fr., very fair, frequented by Germans. *Via Caracciolo* 15, Savoy Hotel (Pl. r; B, 7), with restaurant and garden, R. from 4, B. 1½, déj. 4, D. 5, pens. 10-15 fr. On the *Riviera di Chiaia* (Pl. C, D, 7), with a view of the Villa Nazionale (p. 41) and the sea, No. 276, Grande Bretagne & Angleterre (Pl. e; D, 7), R. 4-10, B. 1½, déj. 3½, D. 5, pens. 10-18 fr. — On the sea, *Via Partènope* 20, *Continental (Pl. c; E, 7), a German house, R. 3½-7, B. 1½, déj. 3, D. 4½ (March & April 3½ and 5), pens. 8-12 (March & April 10-14) fr. *Strada Medina* 76, convenient for tourists, Isotta & Genève (Pl. s; F, 5), R. 4½-6, B. 1½, déj. 3, D. 4½, pens. from 10 fr. On the sea, entrance at Via Chiatamone 59, Métropole & Ville (Pl. h; E, 7), R. from 4, B. 1¼, déj. 3½ (without wine 3), D. 4½ (without wine 4), pens. from 9 fr., very fair. *Riviera di Chiaia* 127, with a view of the Villa Nazionale (p. 41) and the sea, Riviera (Pl. f; C, 7), R. 3½-5, B. 1½, déj. 3½ (3), D. 5 (4½), pens. 9-12 fr., very fair. On the sea, *Via Partènope* 5, Hôtel-Pension Müller, R. 3-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr. *Strada Santa Lucia* 37, Eldorado Modern Hotel (Pl. x; E, 7), R. from 3, B. 1½, déj. 3, D. 4, pens. 8-12 fr.

The following Italian houses are less pretending and are frequented chiefly by commercial men or as *Hôtels Garnis*. In the City: Patria (Pl. w; F, 5), Strada Guglielmo Sanfelice 47, with lift and central heating for most of the rooms, convenient for tourists, R. 3½-5, B. 1¼, déj. 3, D. 4 (both incl. wine), pens. from 10, very fair; Hôtel de Naples, Corso Umberto Primo 55, opposite the new University (Pl. G, 5), with lift, R. 4-5, B. 1¼, déj. 3, D. 4½ (both incl. wine), pens. 9-11 fr.; Milan & Schweizerhof, Piazza del Municipio 84, R. 3-4, B. 1, déj. 2½, D. 3½ fr. (both incl. wine), Hôtel de Russie (Pl. n; F, 7), Strada Santa Lucia 82, R. 2½-3½, B. 1 fr., both simple. — Near the railway station, Hôtel Cavour, with lift, variously judged.

Travellers who desire greater quiet than Naples affords may select a hotel at *Torre del Greco* (p. 132), on the *Vesuvius Railway* (p. 140), or at *Castellammare* (p. 171).

Pensions (comp. p. xxi). The following may all be recommended for a stay of from 3 or 4 days upwards. Some of them may be better described as private hotels; and many let rooms without board, at least in the off-season. A careful bargain as to price, length of stay, and extra charges (such as light and heat) should be made beforehand. Even the high-lying houses in the newer parts of the city (comp. p. xxx) are easily reached by the tramways. — *Parco Margherita* (Pl. C, D, 6): No. 150, Washington House, R. 4-6, B. 1, déj. 2, D. 3, pens. 8-10 fr.; No. 100, Hôt.-Pens. Bourbon et Quisisana, R. $2^1/_2$-5, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$, pens. $6^1/_2$-9 fr.; No. 175, Pens. du Midi, with garden, pens. 7-9 fr.; No. 33, Pens. Gargiulo (English management), R. 2, pens. 6-8 fr.; No. 5, Pens. Bôle, pens. with wine 7-8 fr.; No. 171, Pens. Poli, pens. with wine 6-8 fr. — *Piazza Amedeo* (Pl. C, 6): Pens. Pinto-Storey, with central heating, R. 3-5, pens. 7-9 fr. — *Via Partenope* (Pl. E, F, 7): No. 3, Pens. Française Maurice, pens. 7-9 fr.; No. 1, Vienna Pension, pens. 6-10 fr.; No. 4, Pens. Hipp, R. $2^1/_2$-5, pens. 6-8 fr. — *Via Chiatamone* (Pl. E, 7): No. 9, Pens. di Maio-Mayer, R. from $2^1/_2$, pens. 6-8 fr. — *Via Caracciolo* (Pl. B, 7), near the Grand-Hôtel: No. 10, Pens. Baker, with lift and garden, R. 3-5, pens. 6-9 fr., and Pens. di Palmi, pens. 6-8 fr.; No. 11, Pens. Suisse, pens. 7-9 fr., Pens. Maurer, pens. 6-9 fr., and Pens. Corsant (4th floor; lift), pens. incl. wine $6^1/_2$-7 fr. — *Mergellina* (Pl. B, 7): No. 37, Alexandra House, pens. $6^1/_2$-$8^1/_2$ fr. — *Vomero* (p. 98): Pens. Margherita, Via Alvino 9 (Pl. C, 5), pens. 7-9 fr. — *Capodimonte* (p. 97): Pens. Suisse, Via Ponti Rossi 8 (Pl. F, 1), pens. $5^1/_2$-7 fr.

Furnished Lodgings. For a stay of some duration the traveller may prefer the independence of a furnished room, such as he may obtain either in one of the above-mentioned pensions or at one of the undernoted rather unpretending houses. Charges vary with the season, culminating on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted for two persons: with one bed 2-4, with two beds 3-6 fr. per day. *Fräulein Brügner*, Strada Santa Lucia 97, with central heating, R. $2^1/_2$-5, B. 1 fr.; *Frau Volkmann*, Corso Alessandro Scarlatti 60 (Pl. C, 5; number of rooms limited), R. 2-4 fr.; *Frau Freimann*, Strada Santa Lucia 135, R. 2-3 fr.; *Maison Meublée Milanaise*, Via Matteo Schilizzi 16 (by the Piazza della Borsa, Pl. F, 5), etc. The number of days for which the room is engaged should be expressly stated, otherwise the visitor may be required to leave unexpectedly, and a distinct bargain should be made as to charges for light and attendance. Breakfast is usually taken in the house, but sometimes at a café. The porter expects a tip of 25-30 c. from inmates returning after midnight.

Restaurants (Trattorie; comp. p. xxiii; see also under Cafés). First-class restaurants at the hotels, comp. p. 25. — In the Italian style: **Giardini di Torino (Internazionali)*, Via Roma 292, famous for its cuisine and much frequented; **Caffè Ferrari*, Galleria Umberto Primo 61, N. Italian cuisine, beer of the Meridionale Brewery (see p. 27), good vino di Chianti; *Café-Restaurant Umberto Primo (Calzona)*, Galleria Umberto Primo, déj. 2, D. 3 fr. (both incl. wine), very fair; *Regina d'Italia*, Via Roma 319, first floor (entrance in the Vico San Sepolcro); *Ai Giardini Reali*, Strada San Carlo 17, déj. $1^1/_2$, D. $2^1/_2$ fr. with wine, these two much frequented; *Caffè Turco*, Piazza del Plebiscito 1-4, déj. $1^1/_2$, D. $2^1/_2$ fr. with wine; *Starita*, at the Castel dell'Ovo, in summer only (in the style of the Trattorie di Campagna); *Scotto Ionno*, in the Galleria Principe di Napoli (p. 51), D. 2 fr., incl. wine; *Nic. Esposito*, Salita del Museo 62, both convenient for visitors to the Museum. For visitors to San Martino the Trattorie di Campagna mentioned towards the end of the following paragraph are convenient.

The **Trattorie di Campagna**, to the W. of the city, are very popular in summer and command superb views, especially by moonlight. Most of them are good but their charges are apt to be high, so that it is prudent to make a bargain in advance. By Posilipo, close to the sea: *Scoglio della Sirene*, *Figlio di Pietro*, close to the ruins of the Palazzo di Donn'Anna (p. 104), $1^1/_2$ M. from the W. end of the town. On the hill: *Ristorante Bella Vista*, 8 min. from the tramway-terminus, on the N. slope (comp. p. 105); *Ristorante Giardini di Torino* (formerly Pallino, and now a branch of the restaurant at Via Roma 292), at the end of the Via Tasso (p. 101), *Promessi Sposi*, near the Posilipo Lift (p. 102), both well spoken of; *Renzo e Lucia*, *Mira Napoli*, both to the left at the terminus of the tramway (No. 7) to San Martino, all with fine view. Near the tramway-station of Villa Cappella (p. 104) are several smaller and somewhat cheaper houses, all beautifully situated on Posilipo.

Cafés (comp. p. xxv). The most frequented are at the S. end of the Via Roma: *Café-Restaurant Gambrinus*, Piazza San Ferdinando and Piazza del Plebiscito, *Café-Restaurant Umberto Primo*, Galleria Umberto Primo, these two with music in the evening; *Fortunio*, Galleria Umberto Primo; *Gran Caffè d'Italia*, Via Roma 316; *Vacca*, Via Roma 69. — In the Villa Nazionale: *Caffè Nazionale*, near the Aquarium, music in the afternoon or evening (p. 41). — Coffee in the oriental fashion at the *Caffè Turco*, Piazza del Plebiscito 1. — Numerous **Bars** (p. xxiii) in the Via Roma.

Birrerie. **Grand Ristorante Pilsen*, Strada Santa Brigida 38 (Munich beer); **Bavaria* (Pschorrbräu), Galleria Umberto Primo, opposite the Teatro San Carlo, with seats in the open air, these two also restaurants; *Café-Restaurant Umberto Primo* (see above). Good beer (resembling that of Munich and Pilsen) is brewed by the Meridionale Brewery at Capodimonte and is sold in bottles by all dealers and grocers and on draught at the brewery (glass 30 c.) and in the Caffè Ferrari (p. 26).

Wine. The wine of the environs is generally excellent, such as Salerno, Gragnano, Ischia, Vino di Procida, del Monte di Procida, and di Posilipo (50-80 c. per litre). Marsála, Falerno, Capri, and Lacrimæ Christi are sold by the bottle. Good Neapolitan wines may be obtained at numerous small wine-stores, such as the *Osteria Vincenzo Bifulco*, Vicolo Conte di Mola 38 (Pl. E, 6), or *Ai Vigneti di Procida*, Piazza Dante 53 (less primitive). — Wine Merchants: *Dietz*, Strada Medina 22; *Gius. Scala*, Via Paolo Emilio Imbriani 42; *Rouff*, Strada di Chiaia 146; *Caflisch* (see below); *Pasquale Scala*, Strada di Chiaia 136; *Berner*, Via Guglielmo San Felice 14; *Romito*, Via Roma 270.

Confectioners (Pasticcerie). *Van Bol & Feste*, Piazza San Ferdinando 53; *Luigi Caflisch*, Via Roma 253 and Strada di Chiaia 143. — *Boulangerie Française*, Piazza San Ferdinando 1; *German Baker*, Strada Carlo Poerio a Chiaia 99. — **English Tea Rooms.** Galleria Vittoria (Pl. E, 7), open 8-8 p.m., fashionable; Via Domenico Morelli (Pl. E, 7); *Caflisch*, Strada di Chiaia 143 (confectionery).

Provision Dealers. *Dagnino*, Piazza San Ferdinando 54; *Boris*, Via Roma 240; *Gatti*, *Valente*, Via Roma 244 and 115 (these two also luncheon-rooms). — *English Grocery Stores (Smith & Co.)*, Piazza dei Martiri 17; *Codrington & Co.*, Strada di Chiaia 94.

Cigars (comp. p. xxv). The government-shops (*Spacci normali*) are at Via Roma 206 (to the right of the Galleria Umberto Primo), Galleria Vittoria 6, Via San Carlo 13, and Via Calabritto 1a. Imported Manila and Havana cigars cost from 25 c. upwards. Nearly every street contains one or more shops for the sale of '*Sale e Tabácchi*' (*i.e.* 'salt and tobacco').

b. Carriages, Tramways, Boats.

The distances in Naples are so great that walking is rather at a discount. The city and environs are served by an extensive system of tramways, so that travellers who make themselves familiar with this and the omnibus-lines (p. 30) may dispense to a great degree with cabs.

Carriages. A private two-horse carriage for excursions costs 20-25 fr. per day, or 12-15 fr. for half-a-day, besides a gratuity of 2-3 fr. Carriages may be hired at the hotels, etc. Motor-cars, see p. 30. — The ordinary cabs are of course the cheapest conveyances. Taximeter cabs ('Cittadine a tassámetro') were introduced in 1910 and the notorious attempts at extortion on the part of the cabmen have largely disappeared along with the shabby old 'Carrozzelle'. In order to avoid misunderstandings the driver should be asked to repeat the given direction before starting (*'dove andate allora?'*). In case of altercations application should be made to the nearest policeman (*Guardia Municipale*, p. xiii), or at the office of the Corso Pubblico in the Municipio (Pl. E, F, 6; to the left in the courtyard). — The Naples Humane Society *(Società per la Protezione degli Animali)*, Via Vittoria 2, deserves support.

Taximeter Cabs.	*By day* (Tariffa I)		*At night* (Tariffa II)
Open One-Horse Cab (for two or, at most, three persons).	First 1000 mètres or 8 min. waiting	30 c.	First 800 mètres or 8 min. waiting
	Each addit. 500 mètres or 4 min. waiting	10 c.	Each addit. 400 mètres or 4 min. waiting
With Two Horses (for two or, at most, six persons).	First 1000 mètres or 8 min. waiting	1 fr.	First 800 mètres or 8 min. waiting
	Each addit. 500 mètres or 4 min. waiting	20 c.	Each addit. 400 mètres or 4 min. waiting
Closed One-Horse Cab (coupé).	First 1000 mètres or 8 min. waiting	60 c.	First 800 mètres or 8 min. waiting
	Each addit. 500 mètres or 4 min. waiting	20 c.	Each addit. 400 mètres or 4 min. waiting
Motor Cab (for three persons; each additional person 40 c., at night 80 c.). 1 hr. waiting 2 fr. 40 c.	First 1000 mètres or $12^1/_2$ min. waiting	80 c.	First 1000 mètres or $12^1/_2$ min. waiting
	Each addit. 200 mètres or $2^1/_2$ min. waiting	10 c.	Each addit. 100 mètres or $2^1/_2$ min. waiting

The Night Tariff (Tariffa II) is in force from 11 p.m. till 6 a.m. It applies also to the afternoon corso in the Via Caracciolo (p. 41), and to all drives to points outside the *Municipal Carriage Zone, i.e.* beyond the Corso Vittorio Emanuele (to San Martino, Vòmero, and Camáldoli by the Via Tasso); and beyond the Tondo di Capodimonte (Pl. E, 1), the Torretta (Pl. B, 7), the Rione del Vasto (Pl. H, 3), and the Granili (p. 129).

Luggage. Hand-luggage up to 15 kilogrammes (35 lbs.) 10 c., trunk up to 50 kg. (110 lbs.) 20 c., hat-box and rug-strap free.

Electric Tramways (till 10.45 or 11.45 p.m.; some of the suburban lines till 7.30 or 8.30 p.m. only). — Fare 15-40 c., according to the distance. The second-class seats, which are cheaper by 5 c., should be avoided. The cars stop regularly at the chief stations (*'Sezioni'*), and also, when required, at the points indicated by sign-boards with the inscription *'Fermata'*. The chief intersecting points are the Piazza San Ferdinando (Pl. E, 6; p. 44), the Piazza del Municipio (Pl. F, 6; p. 45), the Central Station (Pl. H, 3), and the Piazza Dante (Pl. E, F, 4). The lines are numbered.

1. From the *Piazza Trinità Maggiore* (Pl. F, 4) to the *Villa Cappella* ($4^1/_2$ M.; every 20 min.; 40 c.), viâ the Post Office (Pl. F, 5), Piazza del Municipio, Piazza San Ferdinando, Piazza del Plebiscito, Strada Santa Lucia (Pl. E, F, 7), Strada Chiatamone, Largo della Vittoria (Pl. D, 7), Riviera di Chiaia, La Torretta (Pl. B, 7; to Pozzuoli, see No. 22), Mergellina, Villa Barbaia, Strada Nuova di Posilipo, and Palazzo di Donn'Anna (p. 104).

2. From the *Piazza Trinità Maggiore* (Pl. F, 4) to the *Capo di Posilipo* (6 M.; every 20 min.; 40 c.), viâ Posilipo, as in No. 1.

3. From the *Piazza Carlo Terzo* (Pl. H, 1, 2) to the *Villa Barbaia* (5 M.; every 12 min.; 30 c.), viâ the Corso Garibaldi, Central Station, Corso Umberto Primo, Piazza della Borsa (Pl. F, 5), and Via Agostino Depretis to the Piazza del Municipio, and thence as in No. 1.

4. From the *Museum* (Pl. E, F, 3; p. 66) to *La Torretta* (Pl. B, 7; 5 M.; every 12 min.; 30 c.), viâ the Piazza Cavour, Central Station, Castel del Carmine (Pl. H, 4; p. 48), and along the harbour (Marina) to the Piazza del Municipio, and thence as in No. 1.

5. From the *Central Station* (Pl. H, 3) to the *Rione Amedeo* (Pl. B, C, 6, 7; 3½ M.; every 12 min.; 20 c.), as in No. 3 to the Strada Chiatamone, thence viâ Piazza dei Martiri (Pl. D, E, 7) and Via dei Mille.

6. From the *Piazza Dante* (Pl. E, F, 4) to *La Torretta* (Pl. B, 7; 3½ M.; every 12 min.; 25 c.), viâ the Museum (Pl. E, F, 3), Via Salvator Rosa (Pl. E, 3), Piazza Salvator Rosa (Pl. D, E, 4), Corso Vittorio Emanuele, with the stations Vico Cariati (Pl. E, 5, 6) and Rione Amedeo (Pl. C, 6, 7), and Piazza Piedigrotta (Pl. B, 7).

7. From the *Piazza Dante* (Pl. E, F, 4) to *San Martino* (Pl. D, 5; 3 M.; every 12 min.; 20 c.), viâ the Museum (Pl. E, F, 3), Via Salvator Rosa, Strada dell'Infrascata (Pl. D, 4), Antignano (Pl. B, C, 4), and Corso Alessandro Scarlatti (Vomero; Pl. C, 5), passing the upper station of the Funicolare di Monte Santo (Pl. D, 5). The terminus lies 3 min. to the N.W. of the entrance to the convent and the museum.

8. From the *Piazza Dante* (Pl. E, F, 4) to *Antignano* (Pl. B, C, 4; 2 M.; every 12 min.; 15 c.), as in No. 7.

9. From the *Piazza Dante* (Pl. E, F, 4) to the *Strada Confalone* (Pl. D, 3; 1¼ M.; every 12 min.; 15 c.), as in No. 7 to the Via Salvator Rosa, then by the Strada della Salute (Pl. D, 3).

10. From the *Piazza San Ferdinando* (Pl. E, 6) to the *Strada Fontanelle* (Pl. E, 2; 2½ M.; every 10 min.; 20 c.), viâ the Piazza del Municipio, Via Agostino Depretis, Corso Umberto Primo, Piazza Nicola Amore, Via del Duomo (Cathedral; Pl. G, 3; p. 61), and Strada delle Vergini (Pl. F, 3).

11. From the *Piazza San Ferdinando* (Pl. E, 6) to the *Strada delle Vergini* (Pl. F, 3; 2½ M.; every 10 min.; 20 c.), viâ the harbour (Marina) and the Via del Duomo (Pl. G, F, 5-3). The terminus of this line is to be changed to the *Piazza Bellini* (Pl. F, 4).

12. From the *Largo Monte Santo* (Pl. E, 4; p. 50) to the *Rione del Vasto* (Pl. H, 3; 2 M.; every 10 min.; 15 c.), viâ Spirito Santo, the Post Office (Pl. F, 5), Strada Guglielmo Sanfelice, Corso Umberto Primo, and the Central Station.

14. From the *Museum* (Pl. E, F, 3; p. 66) to *Ottocalli* (1¼ M.; every 10 min.; 15 c.), viâ the Piazza Cavour, Strada Foria and the Piazza Carlo Terzo (Pl. H, 1, 2).

15 (in summer only). From *Spirito Santo* (Pl. E, 4; Piazza Sette Settembre) to the *Palazzo di Donn'Anna* (3½ M.; every 20 min.; 40 c.), as in No. 1.

16. From the *Piazza del Municipio* (Pl. F, 6) to *Poggioreale* (3 M.; every 10 min.; 20 c.), viâ the Corso Umberto Primo, Central Station, Ponte Casanova, and the Campo Santo (comp. Pl. H, 2; p. 60).

21. From *Porta Capuana* (Pl. G, H, 3; p. 59) to *Purgatorio* (2½ M.; every 10 min.; 20 c.), viâ the Ponte Casanova, Campo Santo (comp. No. 16), and Poggioreale.

22. From *La Torretta* (Pl. B, 7; comp. No. 1) to *Pozzuoli* (p. 111; 6 M.; every ½ hr.; 30 c.), viâ the Grotta Nuova di Posilipo, Fuorigrotta, Agnano, and Bagnoli.

23. From *La Torretta* (Pl. B, 7; see No. 1) to *Bagnoli* (p. 111; 3 M.; every ½ hr.; 20 c.), as in No. 22.

24. From the *Museum* (Pl. E, F, 3; p. 66) to *Portici* (p. 130; 6 M.; every 10 min.; 30 c.), as in No. 4 to the Castel del Carmine, thence as in No. 25.

25. From the *Strada Municipio* (Pl. F, 6) to *Torre del Greco* (p. 132; 8 M.; every 10 min.; 40 c.), viâ the Piazza del Municipio, Strada del Piliero (Pl. F, G, 6, 5), Castel del Carmine (Pl. H, 4; p. 48), Granili (p. 129),

San Giovanni a Teduccio (p. 129; branch-line to Barra, see No. 28), Croce del Lagno (comp. No. 26), Largo Riccia (to Bellavista and Pugliano, see No. 27), Portici (p. 130). Resina, and La Favorita (p. 130).

26. From the *Strada Municipio* (Pl. F, 6) to *San Giorgio a Cremano* (6 M.; every 20 min.; 35 c.), as in No. 25 to Croce del Lagno and thence inland.

27. From the *Strada Municipio* (Pl. F, 6) to *Santa Maria a Pugliano* (7 M.; every $^1/_2$ hr.; 35 c.), as in No. 25 to Largo Riccia and thence inland viâ Bellavista. Cook's Vesuvius Railway (p. 134) begins at the tramway-terminus.

28. From the *Strada Municipio* (Pl. F, 6) to *Barra* (p. 129; 3 M.; every $^1/_2$ hr.; 25 c.), as in No. 25 to San Giovanni a Teduccio and thence inland.

A. From *Strada Santa Teresa degli Scalzi* (Pl. E, 3; above the Museum) to *Capodimonte* (Pl. E, F, 1), and thence viâ San Rocco to Marano, Villaricca, and *Giugliano*, or to the right to *Miano* and *Secondigliano*.

B. From *Porta Capuana* (Pl. G, H, 3) to *Caivano*, viâ the Tiro Provinciale (Pl. H, 1), Capodichino, San Pietro a Patierno, Casoria (p. 237), Afragola, and Cardito.

C. From *Porta Capuana* (Pl. G, H, 3) to *Aversa* (p. 237), viâ Capodichino (branch viâ Arzano and Grumo to Frattamaggiore), Secondigliano, Melito (branch to Giugliano), and Sant'Antimo.

An electric *Subway* from the middle of the city to the Central Station (p. 24) and the station of the 'Direttissima' (p. 13) is projected.

Cable Tramways (Funicolari; 20 or 15 c., down 15 or 10 c.) to the top of the *Vomero* (Pl. C, 5; p. 98); every 10-20 min. during the day from the Parco Margherita (Pl. C, 6), with station near the Hôtel Bristol in the *Corso Vittorio Emanuele*, and from Monte Santo (Pl. E, 4; near the station of the Pozzuoli, Baia, and Cuma Railway), also with a station in the Corso Vittorio Emanuele. — **Lift** to the top of *Posilipo*, from the middle of the Grotta Nuova to the *Strada Patrizi* (p. 102); up 15, down 10 c.

Omnibuses (10 c.). The chief starting-point is the *Piazza San Ferdinando* (Pl. E, 6), where among others start the omnibuses (every 5 min.) ascending the Via Roma to the *Museum* (Pl. E, F, 3), and plying thence (every $^1/_4$ hr.) to the *Tondo di Capodimonte* (Pl. E, 1); and those running viâ the Porta Alba (Pl. F, 4) to the Piazza de' Tribunali (Pl. G, 3). Others run from the Largo della Vittoria (Pl. D, 7) to the Museum and the Porta San Gennaro (Pl. F, 3) and from the Central Station (Pl. H, 3) to the Stazione Cumana di Monte Santo (Pl. E, 4). — The omnibuses plying in the environs, *e.g.* from the Stazione di Montesanto at Vomero (Pl. D, 5) to Torre San Ranieri (p. 102; 10-30 c.), are dirty and not recommended to strangers.

Boats. Row in the harbour with one rower, ca. $1^1/_2$ fr. for the first, 1 fr. for each additional hour. A previous agreement should be made. Boats to the mail steamers, see p. 24; to the Ischia, Sorrento, and Capri steamers 30 c. — A large steamer, starting at the new wooden pier in the Via Caracciolo, makes *Circular Tours* in the Gulf of Naples on Sun. evenings in summer (weather permitting). Fare from 6.30 till 8, 1 fr.; from 9.30 till midnight, 2 fr. — Sailing Boats to Pozzuoli, Baia, and Torre Annunziata, ca. $2^1/_2$ fr. per hour.

Cycles for hire at *Casati's*, Riviera di Chiaia 252. — **Motor Cars** *(Automobiles)* at *Casati's* and at the *Garages Riuniti*, Via Vittoria (Pl. E, 7), the *Garage des Etrangers* (Müller & Co.), Via Domenico Morelli 62 (Pl. E, 7), the *Garage Central* at the Granili (p. 129), and the *Garage Central* at the Aquarium (Pl. D, 7).

Commissionaires (Fattorini) wear a light-brown uniform in summer, and in winter brown with green facings. Head-office, Strada Santa Brigida 15, opposite the Galleria Umberto Primo; numerous branch-offices, inscribed 'The Express'. Message 15 c.

c. Bankers, Money Changers, Consuls, Steamship Offices, Physicians, Hospitals, Baths, Post and Telegraph Offices, English Churches, etc.

Bankers (hours generally 10-3). *Holme & Co.*, Strada Guglielmo Sanfelice 24; *Thos. Cook & Son* (p. 38), Galleria Vittoria (Pl. E. 7); *Banca Commerciale Italiana*, Via Roma 185; *Credito Italiano*, Via Santa Brigida 27; *Aselmeyer & Co.*, Piazza della Borsa 33. — Bills of exchange and foreign cheques must be stamped before cashing, under a penalty of 50 fr. 60 c., with a *'bollo straordinario'* (10 c.) at the *Uffizio del Bollo Straordinario* in the Intendenza di Finanza, Via Roma 169.

Money Changers (sometimes women) are stationed at several of the most frequented parts of the streets. Small amounts of 1-2 fr. may be exchanged here gratuitously for copper. In changing money the traveller should beware of false or obsolete coins and banknotes (see p. x). The change should of course be counted. In order to avoid imposition and many a trial of patience the traveller should always be well provided with copper coins.

Consuls. British. *S. J. A. Churchill, M. V. O.*, Via dei Mille 40 (office-hours 9.30-12 and 2-4, in summer 10-12 and 2-3.30); Vice-Consul, *A. Napier.* — United States. *Wm. W. Handley*, Piazza del Municipio 1 (3rd floor; office-hours 10-1 and 2-3.30, Sat. 10-1 only); Vice-Consul, *J. S. Armstrong, Jun.*

Steamship Offices. *Orient Line* and *Adria Co.*, Holme & Co., Via Guglielmo Sanfelice 24; *Società Nazionale di Servizi Marittimi* (Florio-Rubattino), Via Agostino Depretis 16; *Società Napoletana di Navigazione a Vapore*, Scalo Immacolatella Vecchia (Pl. G, 5); *North German Lloyd*, Via Agostino Depretis 49; *Hamburg-American Line*, Via Agostino Depretis 4; *White Star Line*, Piazza della Borsa 21; *Cunard Line*, Nicola Ferolla, Via Guglielmo Sanfelice 59; *Messageries Maritimes*, Fratelli Gondrand, Corso Umberto Primo 128; *Ferrovie dello Stato* (steamer service), Spanier, Piazza della Borsa 9; *La Veloce*, Via Agostino Depretis 58; *Lloyd Sabaudo*, Via Agostino Depretis 130.

Lloyd's Agents. *Holme & Co.*, Via Guglielmo Sanfelice 24.

Tourist Agents, see p. 38.

Physicians. *Dr. W. S. P. Ricketts*, Via Pontano 7 (Rione Amedeo; 9-12 & 2-3); *Dr. Malbrane*, Via Amedeo 45 (speaks English); *Dr. Graeser*, physician of the German hospital (speaks English; see below), Via Amedeo 83; *Dr. von Schrön*, professor at the university, Corso Vitt. Emanuele 440; *Dr. Scotti* (speaks English), see below. One or more medical officers of the U. S. Public Health and Marine Hospital Service is always stationed in Naples and may be consulted for private cases through the American consulate. — Dentists: *Dr. W. E. Atkinson*, Strada Medina 61; *Dr. Kessel*, Via Mariano d'Ayala 13, cor. of the Via dei Mille; *Dr. Ehrlich*, Via Vittoria 3.

Chemists. *Anglo-American Pharmacy (J. Durst)*, Via Filangieri 51; *Kernot (English Pharmacy)*, Strada San Carlo 2; *H. Roberts & Co.*, Via Vittoria 21; *Hartenstein* (homœopathic), Via Roma 388; *Farmacia Scarpitti*, Via Roma 325. — Drugs. *Imbert*, Via Roma 329; *Fratelli Hermann*, Piazza del Municipio 24. — Surgical and Hygienic Articles, Mineral Water, etc., *H. Petersen*, Via Roma 418.

Hospitals. In the event of serious illness travellers are strongly recommended to procure admission to the *Ospedale Internazionale* (Pl. C, 6; p. 102), Via Tasso 38, in a most healthy situation, supported by voluntary contributions and open to strangers of all nationalities, under the superintendence of Dr. Scotti (1st cl. 15, 2nd cl. 6-10 fr. per day). — Another good and less expensive hospital is that of the German community at Naples (*Ospedale Tedesco* or *Deutsches Krankenhaus:* Pl. *D.K.*, C 7), Rione Amedeo, Via Croce Rossa 10 (1st cl. 10-15, 2nd cl. 6 fr. per day; superintendent, Dr. C. Graeser, see above).

Baths. Warm Baths: at the chief *Hotels; Bagni San Marco*, behind the Hôtel de Londres; others at Vico Belle Donne a Chiaia 11 and at Via Bellini 45, not far from the Museum. — Sea Bathing. *Bagno Eldorado-Lucia*, to the right of the Castello dell'Ovo, above the bridge, open until winter. The establishments at the *Chiaia* (Vittoria), and at *Posilipo*, near the Villa Monplaisir, immediately beyond the precincts of the city, are open in summer only; at the last-named, large cabinet $1^1/_2$ fr. with towels, small cabinet 60 c.; fee 5 c.; money and valuables should be deposited at the office. Bathers should beware of the sharp-edged shells on the palisades. The sea-baths of *Bagnoli* and *Terme* (p. 111) are preferable on account of the greater purity of the water.

Lieux d'Aisance (Latrine; 10 c.): in the Villa, near the large fountain; in the Galleria Vittoria (Pl. E, 7); by the promontory of Santa Lucia, opposite the restaurant, to the left; at the harbour, near the Immacolatella Vecchia; in the Via Roma, to the left of the Museum; outside the Porta San Gennaro (Pl. F, 3); at the Central Railway Station; in the court of the Municipio (p. 45); in the Piazza del Plebiscito, to the left of the colonnades.

Post and Telegraph Office (Pl. F, 5; p. 52) in the Palazzo Gravina, Strada Monteoliveto. *Branch Offices* in the Galleria Umberto, the Galleria Vittoria, the Largo Garofalo (cor. of the Strada Santa Caterina a Chiaia), at the Central Railway Station, Strada San Giacomo 54, at the Immacolatella Vecchia on the quay (Pl. G, 5), Via Salvator Rosa 287, at La Torretta (Pl. B, 7), opposite the Museum (p. 66), Strada Santa Lucia 4b, Riviera di Chiaia 241, Via Amedeo 66, the Piazza della Borsa, etc. — The chief *Telegraph Office*, on the first floor of the Palazzo Gravina, is open day and night. *Branch Offices:* Strada del Duomo 300, Corso Garibaldi 45, nearly opposite the station, and Calata San Marco, behind the Hôtel de Londres (Pl. 1; F, 6).

English Church (*Christ Church;* 'Chiesa Inglese', Pl. D 7), in the Vico San Pasquale a Chiaia, on the site presented to the English residents by Garibaldi when dictator in 1860; service on Sun. at 11 a.m. and 5 p.m.; chaplain, *Rev. C. Whitmore-Ford, M. A.*, Washington House, Parco Margherita. — *Presbyterian Church* ('Chiesa Scozzese'), Vico Santa Maria a Cappella Vecchia 5, near the Piazza dei Martiri (Pl. D, E, 7); service on Sun. at 11 a.m. and 3.30 p.m.; minister, *Rev. T. Johnston Irving, M. A.* — *American Church* (Methodist Episcopal), Via Duomo, cor. of Via Cimbri; Sun. at 4.30 p.m.; superintendent, *Rev. A. W. Greenman, Ph. D.* — *Italian Waldensian Church*, Via San Tommaso d'Aquino, cor. of Via Roma; Sun. at 11 a.m. and 7 p.m. — *Italian Evangelical Church*, Strada Monteoliveto 61; Sun. at 11 a.m. and 7.30 p.m. — *French and German Protestant Church*, Strada Carlo Poerio (Pl. D, 7). — English-speaking Roman Catholic priests are to be found at the Augustinian Church, Vico Maddalenella degli Spagnuoli 18, and at Parco Margherita 97.

Schools. *International School for Boys*, San Carlo alle Mortelle 26 (headmaster, Max Voigt). — *International School for Girls*, Via Amedeo 137. — The *Evangelical Schools* for Italian children (supported by the Evangelical Aid Committee), in the building connected with the Presbyterian Church (see above) and at the Waldensian Church (see above), may be visited on Monday forenoons, 9-12.

Club Alpino Italiano, Piazza Dante 93 (Pl. E, F, 4).

d. Shops.

Coral, tortoise-shell, and lava ornaments may be mentioned as specialties of Naples. Copies of ancient bronzes, Etruscan vases, etc., also are well executed here. Even in shops where 'fixed prices' are announced a discount of 5 per cent is usually given, and as a general rule bargaining is absolutely necessary to prevent extortion. If a number of articles are bought in one shop, a round sum should be offered

for the lot, 25-30 per cent below the aggregate of the single prices. Those who know something of the language will of course buy to the best advantage. The buyer should be careful to maintain a polite and unexcited demeanour.

Antique Bronzes. Copies may be obtained from *Sommer* (practical founder; largest selection), *Brogi*, and *Alinari* (see below, under Photographs). The highest degree of artistic excellence is found in the works of the *Fonderie Artistiche Riuniti J. Chiurazzi & Fils-Sabatino de Angelis & Fils:* dépôts Galleria Principe di Napoli 6 and 21, Galleria Vittoria, and Via Calabritto 10. Good bronzes are executed also by *Salvatore Errico*, Strada Nuova di Capodimonte 168; *A. Laganà*, Corso Vitt. Emanuele 112; *V. Veraldi*, Strada Museo 37; *Gioacchino Varlese*, Strada Museo 48. — The green bronzes are cheaper than the copper-coloured (Narcissus 75-150 fr., Dancing Faun 80-160 fr.; the very choicest examples are somewhat higher).

Antiquities. *T. Caldarazzo*, Riviera di Chiaia 289; *F. & C. Scognamiglio*, Strada di Chiaia 149a; *G. Varelli*, Galleria Umberto Primo 82; *G. Carelli & Co.*, Galleria Vittoria; *Canessa*, Piazza dei Martiri 23; *G. Pepe*, Vico San Pietro a Maiella 6, 1st floor; *F. Romano*, Strada Santa Maria di Costantinopoli 91.

Booksellers. *Detken & Rocholl*, Piazza del Plebiscito, *G. Michaelsen*, Strada Chiatamone 2, both with English and foreign literature and circulating libraries; *Luigi Pierro*, Via Roma 218; *Remo Sandron*, Via Roma 114; *Fratelli Treves*, Via Roma 258; *Elena Simonetti*, Strada Chiatamone 5.

Coral and Lava, Cameos, Gold Ornaments. *Achille Squadrilli*, Largo della Vittoria 13; *De Caro*, Strada Santa Lucia 7 & 69; *Errico Brothers* (also bronzes and majolica), Galleria Umberto Primo 44 and Galleria Vittoria; *M. Piscione*, Via Calabritto 9; *Excelsior*, Via Calabritto 8; *Rocco Morabito*, Piazza dei Martiri 33; *Merlino*, Strada Cesario Console 18; *Giacinto Melillo* (goldsmith), Piazza dei Martiri 54; *V. Trapanese*, Via Calabritto 29; *Fratelli Capuano*, Via Vittoria 1. — Cameos: *Stella*, Strada Domenico Morelli 9, near the Piazza dei Martiri (portraits in lava, coral, etc.). — The so-called lava-ornaments are manufactured of a kind of calcareous tufa, found on Mount Vesuvius, presenting various tints of grey, brown, green, and red.

Drapers, Milliners, etc. *Gutteridge & Co.*, Via Roma 189 and Salita Museo 91; *Shilton & Co.*, Strada Santa Brigida 51; *Ville de Lyon*, Via Roma 208; *Mele & Co.*, Strada San Carlo 21, Via del Municipio; *Unione delle Fabbriche (Miccio & Co.)*, Strada San Carlo 27.

Gloves (a specialty of Naples). *Martusciello*, Strada di Chiaia 261 and Via Roma 401; *Criscuolo*, Strada Santa Caterina 74; *Merola*, Strada di Chiaia 6 and Via Roma 201.

Haberdasher & Hosier. *Schostal*, Strada di Chiaia 194.

Hairdressers and Perfumers (*Parrucchieri:* shaving in the better shops, 50 c.). *Barca*, Via Roma 217; *Aubry*, Strada di Chiaia 255; *Mazzitelli*, Galleria Umberto Primo 75; *Luigi Pezza*, Galleria Umberto Primo, opposite the Teatro San Carlo (for ladies and gentlemen). For ladies only: *Ach. Picarelli*, Via Calabritto 17; *Philippe*, Via Calabritto 25; *S. Picarelli*, Via Roma 405.

Hatters. Best shops in the Via Roma and Galleria Umberto Primo.

Opticians. *Angelo Ochs*, Via Roma 314; *Taylor* (German), Via Roma 227; *La Barbera*, Via Roma 182; *Talbot*, Strada di Chiaia 215.

Paintings (modern), at the exhibition of the *Circolo Artistico*, opposite the N.E. side of the Aquarium (open daily, 10-4; adm. 50 c.).

Photographs, Water-Colours, etc. *Giac. Brogi* (Bokwinkel, successor), Piazza dei Martiri 62; *Alinari* (Clemente), Via Vittoria 3; *Sommer & Son*, Largo della Vittoria; *Comp. Rotografica*, Via San Carlo 1; *Michaelsen*, Strada Chiatamone 2; *Caggiano*, Strada Santa Lucia 153; *Ragozino*, Galleria Umberto Primo 84.

PHOTOGRAPHIC MATERIALS. *Sommer & Son*, p. 33; *Sonderegger*, Via Baglivo Uries 2; *La Barbera*, Via Roma 182; *Du Bessé*, Via San Giacomo 47; *Michaelsen, Caggiano*, see under Photographs.

FRUIT, WINE, and NEAPOLITAN SPECIALTIES (coral, tortoise-shell, and terracotta), *Ibach & Croce* (wholesale and retail exporters), Strada Chiatamone 5bis.

SHOEMAKERS. *Baldelli*, Via Vittoria 9. Ready-made shoes at the *Anglo-American Store*, Via Roma 259; *S. Gelardi*, Via Roma 289; *Ferro & Co.*, Piazza San Ferdinando 49. Cheap shoes, hats, and umbrellas at *Piatti & Co.*, Galleria Umberto Primo 51.

STATIONERS. *Richter & Co.* (lithographer), Via Roma 309; *Lattes*, Via San Giuseppe 25 and Strada di Chiaia 81; *Jourdan*, Strada di Chiaia 150; *Michaelsen*, Strada Chiatamone 2.

TAILORS. *Lennon & Murray* (F. C. Green & Co., successors), Via Calabritto 2; *L. Falco*, Via Roma 306; *Lafuste et Fils* (for children), Strada di Chiaia 147. Ready-made clothes at *Fratelli Bocconi*, Via Roma 341, and *A. Mele & Co.* (Magazzini Italiani), Strada San Carlo 21, Via del Municipio.

TRAVELLING REQUISITES. *C. Forti & Co.*, Via Roma 175, and Piazza del Municipo 5.

UMBRELLAS and FANS. *Gilardini*, Via Roma 335.

VASES, MAJOLICA, TERRACOTTAS, and STATUETTES (of Neapolitan figures, very characteristic). *Ginori*, No. 30 in the continuation of the Strada Santa Brigida (reproductions of Capodimonte ware, p. 97); *Coccoli*, Strada Ponte della Maddalena 12. Also at several of the photograph-shops (p. 33).

WATCHMAKERS. *Hausmann & Co.*, Strada Santa Brigida 7; *Wyss*, Strada Santa Brigida 69; *Brinkmann*, Via Roma 243; *Huguenin & Co.*, Via Fiorentini 12, near the Riviera di Chiaia.

WOOD CARVINGS from Sorrento (p. 176). *Gargiulo*, Via Calabritto 5.

Goods Agents. *Thos. Cook & Son*, see p. 38; *American Express Co.*, Via Vittoria 27; *Elefante*, Piazza del Municipio 66; *Fratelli Gondrand*, Piazza Nicola Amore 14; *A. Fauconet*, Piazza della Borsa 13.

e. Theatres, Street Scenes, Religious and National Festivals.

Theatres (comp. p. xxvi). The *TEATRO SAN CARLO (Pl. F, 6; p. 45; open Dec. 15th-April 15th), one of the largest theatres in Europe (2900 seats), contains six tiers of boxes, 32 in each. Operas (excellent) and ballet only. Admission-ticket (porta unica) 2-5 fr., parterre (platea) 3-6 fr., fauteuil (poltrona) 12 fr.; boxes (palco), 1st tier 20-50 fr., 2nd tier 25-60 fr., 3rd tier 18-40 fr. — TEATRO MERCADANTE (Pl. F, 6; p. 47), Piazza del Municipio; operas and dramas. — TEATRO SAN FERDINANDO, Strada Pontenuova (Pl. G, 2, 3); popular pieces. — TEATRO NUOVO, Vico del Teatro Nuovo, a side-street of the Via Roma; comic operas and comedies in the Neapolitan dialect. — TEATRO BELLINI (Pl. F, 4), Via Bellini, entrance in the Via Conte di Ruvo; dramas and operas. Parterre 2 fr.; boxes 6, 10, 14 fr., etc. — TEATRO ROSSINI, Strada fuori Porta Medina; comedies and operettas. — TEATRO UMBERTO PRIMO, near the Piazza della Borsa (Pl. F, 5); operettas and dramas. — TEATRO SANNAZARO, Strada di Chiaia; dramas and comedies. Parterre 3 fr. — REALE POLITEAMA GIACOSA (Pl. E, 7), Strada Monte di Dio; dramas, operettas, circus. — TEATRO FIORENTINI (Pl. F, 5), in the street of that name. Parterre 1 fr. 20 c., fauteuil 2 fr. 70 c., boxes, 1st tier 11 fr., 2nd tier 12 fr., etc. — TEATRO FENICE (Pl. F, 6), Piazza del Municipio. At these two farces and dialect pieces. — The TEATRO PARTENOPE, Piazza Cavour (Pl. F, 3), is devoted to popular performances in the Neapolitan dialect, in which 'Pulcinella', the 'Punch and Judy' of the Neapolitans,

still sometimes figures. These performances are said to derive their origin from the ancient Oscan comedy of Atella (p. 237). Pulcinella is, however, giving place more and more to 'Felice Sciosciamocca', a character created by the Neapolitan comedian, Felice Scarpetta. — The numerous MARIONETTE THEATRES, in the Strada Foria and on the Marinella, with their bloodthirsty plays of melodramatic chivalry, are characteristic also, but are gradually being supplanted by the inevitable CINEMATOGRAPH.

Theatres of Varieties. SALONE MARGHERITA, Galleria Umberto Primo, with entrances in the Via Roma and the Strada Municipio; ELDORADO, near the baths of Eldorado-Lucia (p. 32; in summer only); GRAND EDEN (café-chantant), Strada Guglielmo Sanfelice.

Music. Bands play in the *Villa Nazionale* (p. 41) on Sun., Tues., and Thurs. in summer (June-Oct.), afternoon (2-4) and evening (9-11; free, chair 10 c.); in the *Piazza del Plebiscito* and in the *Galleria Umberto Primo* (see p. 27, under Cafés).

Street Scenes. — The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than in any other town in Europe. From morning till night the streets resound with the cries of the vendors of edibles and other articles. Strangers especially are usually besieged by swarms of hawkers, pushing their wares, and all eager and able to take full advantage of the inexperience of their victims. [This nuisance, however, like that of begging, has been of late considerably abated.] The most motley throng is seen in the *Via Roma* (p. 49), especially towards evening and after the lamps are lit. At fixed hours the importunate tribe of *Giornalisti* or newsvendors makes itself heard, and late in the evening appear the lanterns of the *Mozzonari*, hunting for cigar-ends and similar unconsidered trifles. The narrow side-streets between the Corso Umberto Primo (p. 47; Pl. F-H, 5, 4) and the harbour as far as the Piazza del Mercato (p. 48; Pl. H, 4), especially in the forenoon, also afford most characteristic studies of the humbler city life. Here itinerant cooks set up their stoves in the open air or under awnings and drive a brisk trade in fish, meat, or macaroni, while other dealers tempt the crowd with fragments from the trattorie or with trays of carefully assorted cigar-ends. Scenes of domestic life also may be witnessed here to perfection. The female members of the community are seen working in the open air, going through their toilet, and performing various unpleasing acts of attention to their children, regardless of the public gaze. In summer the children often run about quite naked.

Every Monday and Friday morning the streets in the neighbourhood of the *Porta Nolana* (Pl. H, 4) break out in a curious and animated ragfair, where all kinds of old clothes change hands. The vicinity of the *Porta Capuana* (Pl. G, H, 3) is another centre of variegated life and bustle. Under the arches of the Teatro San Carlo sit *Public Writers*, ready to commit to paper the pleading of the lover or the expostulation of the creditor. In the neighbourhood of the Molo an occasional *Public Reader* may still be encountered. *Quack Doctors* extol their nostrums in interminable harangues, which they punctuate by drawing teeth; and not seldom *Funeral Processions* pass, escorted (as at Rome, Florence, etc.) by the fantastically disguised members of the brotherhood to which the deceased has belonged. The gorgeous coffins, however, which appear in the processions, are usually empty, the corpse having as a rule been previously conveyed to the church or cemetery. During the weeks before Christmas hundreds of so-called *Zampognari* perambulate the streets, playing their bag-pipes and flutes before the shrines of the Madonna, but all disappearing before Christmas Day. — The *Corso*, mentioned at p. 41, takes place in the afternoon in winter and in the evening in summer, in the Via Caracciolo, skirting the Villa Nazionale. — The numerous restaurants and eating-houses on *Posilipo* (p. 102), at *Fuorigrotta* (p. 110), etc., are filled every fine Sunday afternoon with gay

crowds, amusing themselves with songs and careless merriment. — The herds of goats which are driven into the town every morning and evening will attract the stranger's interest. The animals enter the houses and sometimes ascend even to the highest story to be milked. Cows also are driven through the streets at the same hours, and are milked by the herdsmen at the doors of the houses. These animals do not add to the cleanliness of the city, but have recently been restricted to side-streets.

Naples is famous for its Popular Songs, which the visitor has abundant opportunities of hearing, albeit generally from indifferent street-singers. The pretty modern songs by *Salvatore di Giacomo* and *Ferdinando Russo* are favourites also.

Newspapers (5 c. each). The most important are the *Giorno*, the *Mattino*, and the *Tribuna* (a Roman paper circulating extensively in Naples), published in the morning; the *Roma*, issued about 2 p.m.; and the evening paper *Don Marzio*. The *Monsignor Perrelli* is a satirical paper, published thrice a week. All these are sold in the streets, in the Galleria Umberto Primo, etc. — The *Naples Echo (Journal des Etrangers)*, published weekly (Sun.; 15 c.) from Nov. 15th to May 15th, contains a visitors' list and various information of use to strangers. — Foreign newspapers may be seen in the larger hotels and restaurants and bought at the booksellers' (p. 33).

The **Religious and National Festivals** have lost much of their former significance, but the more important are still extremely interesting. The Festival of the Vergine di Piedigrotta (Sept. 7-8th; p. 102), celebrated until 1859 with great magnificence in memory of the victory of Charles III. over the Austrians at Velletri in 1744, was formerly the greatest of all, but has now become chiefly a night-festival, celebrated, sometimes in an uproarious manner, in and around the Grotta Nuova (p. 103). — A more interesting sight is now presented on Whit-monday by the Return of the Pilgrims from the shrine of the *Madonna di Monte Vergine* near Avellino (p. 243). The Neapolitan pilgrims (often 20,000 in number) return to the town viâ Nola in a gay procession, which vies with those of the Bacchanalians of old and is welcomed by crowds which take up position about 5 p.m. in the streets skirting the harbour. On the following day the pilgrims proceed to celebrate the festival of the Madonna dell' Arco, 6 M. from Naples, at the foot of Monte Somma. — On Maundy Thursday until late at night, and on Good Friday morning, the Via Roma (Toledo) is thronged with pedestrians taking part in a sort of ceremonial promenade, known as Lo Strusciò, from the rustling of the silk garments. The shops are all brilliantly lighted and stocked with Easter novelties, and no carriages are allowed to enter the street. — On Assumption Day (Aug. 15th) the festival of the Madonna of the baths of Scafati (p. 192) takes place near Pompeii. — On the same day is celebrated the festival of Capodimonte. — On the last Sunday in August the Fishermen's Festival at Santa Lucia (p. 43) presents many interesting scenes. — The so-called Ottobrate (excursions with gaily decorated horses and carriages) take place every Sun. and Thurs. in October. — The Horse Races, which take place on the Tuesday and Thursday after Easter, in the Campo di Marte, are practically another great popular festival, at which the Neapolitan 'beau monde' appears in handsome and gaudily equipped coaches. — The Carnival is still a great popular festival. — An enormous crowd assembles in the cemeteries on Nov. 2nd (All Souls' Day). — Other festivities of a more strictly ecclesiastical character are celebrated at Christmas, at Easter, on Ascension Day, and on the festivals of Corpus Christi *(Fête de Dieu)*, St. Anthony Abbas (guardian saint against fire; Jan. 17th), and (above all) St. Januarius (May and Sept.; see p. 62). The Good Friday procession at Sorrento (p. 175) and the Festivals of the Quattro Altari at Torre del Greco (p. 132) and of St. Paulinus at Nola (p. 242), both taking place shortly after Corpus Christi, are particularly worth seeing.

National holidays are the Festival of the Constitution *(la Festa dello Statuto)*, on the first Sunday of June (in the forenoon military parade in the Piazza Principe di Napoli; in the evening illumination of public buildings), and the *Anniversary of the Entrance of the Italian Troops into Rome in 1870* (Sept. 20th). The *King's Birthday* (Nov. 11th) is celebrated by a military parade at the Villa Nazionale.

The drawing of the **Tombola** or **Lotto,** which takes place every Sat. at 4 p.m., in the Vico Pallonetto Santa Chiara 28, near the church of Santa Chiara (Pl. F, 4; p. 54), always attracts a large concourse of spectators.

f. Duration of Stay and Disposition of Time. Guides.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. When time is limited it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the *Museum*, the *Triumphal Arch* in the Castel Nuovo, the *Porta Capuana*, one or two of the churches *(Cathedral, Santa Chiara, San Domenico Maggiore, Monte Oliveto)*, the *Villa Nazionale*, the *Aquarium*, and the view from the belvedere of *San Martino*. Choice of season, see p. xxviii.

The **Chief Sights** of the city may be seen hastily in 3-4 days. The mornings may be devoted to some of the churches, the middle of the day to the Museum, and the afternoons to walks or drives in the neighbourhood. The evening may then be spent at the Villa Nazionale or in the theatre. The following are specially worthy of mention: —

***Museo Nazionale* (p. 66), daily 9-3 o'clock, in winter (Nov.-April) 10-4, admission 1 fr., Sundays 9-1 or 10-2 free (not all collections open). Closed on the official public holidays (p. xxvi).

Museo Filangieri (Palazzo Cuomo; p. 64; now owned by the city), on Tues. and Sat. 10-2, from Sept. 15th to June 15th (on Thurs. also from April 15th to May 16th).

Museum, Church, and **Belvedere of San Martino* (pp. 99-101), 10-4, admission 1 fr., Sun. 9-1, free. Closed on the official public holidays.

**Aquarium* (p. 41), daily, 8-5 (in summer until 6), adm. 2 fr.

Catacombs (p. 96), daily, 8-5, adm. 1 fr.

Palaces: Reale (p. 44), Capodimonte (p. 97).

Churches: *Cathedral, best seen about noon (p. 61); *Santa Chiara (p. 54); *San Domenico, 7-11 a.m. (p. 55); *Monte Oliveto (p. 53); Incoronata, early in the morning (p. 51); Cloisters of San Severino (p. 58); San Giovanni (p. 60); Santa Maria del Carmine (p. 48); San Lorenzo (p. 65); San Paolo Maggiore (p. 65).

**Views:* *Camaldoli (p. 108), *San Martino (see above and p. 99), *Strada Nuova di Posilipo (p. 104), *Via Tasso (p. 101).

Most of the **Excursions in the Environs** (RR. 5-11) may be made from Naples in one day each *(e.g.* those to Pozzuoli, Baiæ, Capo Miseno, Pompeii, and Mt. Vesuvius). Those who make more extensive trips should give up their rooms at Naples, but leave behind them all superfluous luggage, in order to start on their tour unfettered. In making these excursions it is generally advantageous to travel as a member of a party of 3-4 persons, by whom carriage and boat fares, fees, and other expenses are shared. In this case, too, more favourable terms may be obtained at hotels.

Small Change is even more frequently required in the environs of Naples than in the city itself. Contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field, or for services rendered. An abundant

supply of copper and nickel coins should therefore be laid in at a money-changer's (p. 31).

A week or a fortnight may be very pleasantly spent as follows: —

Pozzuoli, Baiae, Capo Miseno (R. 5) . . . . . 1-1½ day.
Procida and *Ischia* (R. 6) . . . . . 1½ „
Ascent of *Mt. Vesuvius* (R. 8) . . . . . 1 „
Pompeii (R. 9; free on Thurs., but comp. p. 143) ½-1 „
Castellammare, Sorrento, Capri (R. 10) . . . . 2-3 days.
Cava, Salerno, Paestum, Amalfi, Ravello (R. 11) 3-4 „
Caserta and *Capua* (pp. 8-11) . . . . . 1 day.

A visit to Ischia and Capri should not be undertaken in winter unless the weather be calm and settled. The ascent of Vesuvius and a visit to Pompeii are sometimes accomplished in a single day (comp. p. 144); and some of the other excursions also may be 'done' in less than the time estimated above.

Tourist Agents and Guides. Excursions in the environs of Naples are arranged by *Messrs. Thos. Cook & Son* (p. 134; agent, M. Faerber, a Swiss), whose office is in the Galleria Vittoria (Pl. E, 7; p. 42), cor. of the Strada Chiatamone and the Via Vittoria. Their trip to Pompeii (incl. railway-fare, admission, and luncheon) costs 16 fr., to Vesuvius 23½ fr. (comp. p. 134). Their automobile trips have become very popular (to Pompeii or to Pozzuoli and Cumæ and back in one day, 4 pers. 70 fr.; to Cava, Amalfi, and Sorrento 200 fr.); circular trip round Naples daily at 9.15 a.m. during the season, 12½ fr. (incl. admission to the museums and the aquarium). — Similar excursions are arranged by *Messrs. Browne & Co.*, Strada Santa Lucia 135. — Other trustworthy guides or 'ciceroni' (charge 10 fr. a day) may be heard of at the better hotels.

A full account of Naples and its environs is given in *Arthur B. Norway's* 'Naples, Past and Present' (London, 1901).

'Vedi Napoli e poi muori!'

Naples (N. lat. 40° 51′), the capital of the former kingdom of Naples, now of a province, the seat of a university, of an archbishop, and of the commander-in-chief of the 10th army corps, competes with Milan as the most populous town in Italy and is the most important seaport after Genoa (comp. p. 40). Its population in 1901 was 547,503 (491,614 in the city proper) and it is now estimated at not less than 600,000. It occupies one of the most beautiful situations in the world, at the foot and on the slope of several hills rising in an amphitheatre on the N. side of the Bay of Naples. The magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In buildings of historic interest and in works of art Naples is less rich than the towns of Central and Northern Italy, but for this deficiency Herculaneum and Pompeii with their matchless treasures of antiquity in some measure compensate. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in turn been masters of the place; yet it has rarely attained even a transient reputation in politics, art, or literature.

The **History of the City of Naples** extends back to a very remote age. The origin and name of the city are Greek. Some time, apparently, in the 8th cent. B.C. Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumæ* (p. 121), on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. The colony of *Parthenope* (named after the tomb of a Siren of that name, Plin. H. N. iii. 5) appears to have emanated at a very early period from Cumæ, and to have been at various times reinforced after 450 B.C. by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was rebuilt as *Palaepolis* (old city). The latter was situated on the Pizzofalcone (p. 42), or on the hill of San Giovanni Maggiore (Pl. F, 4, 5), or even, according to some authorities, on La Gaiola, the S. point of Posilipo (comp. p. 105), while the site of Neapolis is bounded towards the E. by the present Castel Capuano (Pl. G, 3; p. 59), to the N. by the Via Luigi Settembrini (Pl. F, G, 3), to the W. by the Strada San Sebastiano (Pl. F, 4), and to the S. by the declivity towards the harbour, between San Giovanni Maggiore (Pl. F, 5) and Santissima Annunziata (Pl. H, 4). This distinction was maintained till the conquest of Palæpolis by the Romans in 326 B.C. After that period Naples remained faithful to Rome in the wars both against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. Lucullus possessed gardens here on Posilipo and on both sides of the Pizzofalcone (p. 42), where, in 476 A.D., Romulus Augustulus died, the last feeble monarch of the Western Empire. Augustus frequently resided at Naples and Virgil composed some of his most beautiful poetry here. The emperors Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution, long preserving its early customs and the use of the Greek tongue. It suffered fearfully during the wars of the barbarian immigration. It was taken by storm by Belisarius in 536, and again in 543 by the Goths under Totila. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university (1224), but seldom made Naples his residence. It was constituted the capital of the kingdom by Charles I. of Anjou (1265-85) and was greatly extended by subsequent princes, especially by Ferdinand I. of Aragon (1458-94), the viceroy Don Pedro de Toledo (1532-53), and Charles III. of Bourbon (1748-59). — In 1860 Naples, then containing 517,000 inhab., was annexed to the kingdom of Italy.

The city can boast of very few Græco-Roman antiquities (p. 64), but (besides the churches) it possesses a fragment of the city-wall, five forts (Castello Sant' Elmo, dell'Ovo, Nuovo, with the fine triumphal arch of Alphonso I., del Carmine, and Capuana), and four gates (Porta del Carmine, Alba, Nolana, and Capuana) of mediæval construction.

The hills upon which Naples lies (Vomero, Posilipo, Capodimonte) consist of yellow tufa, formed of the ashes thrown out by the Phlegræan volcanoes or by submarine craters. The conical shoals, or *secche*, found in various parts of the Gulf of Naples, are believed to mark the sites of such submarine volcanoes. The yellow tufa, which is overlaid with alternate layers of grey ashes and pumice-stone, is soft enough to be cut by axes or saws, and from the earliest period has yielded building-material for the city. Ancient subterranean quarries exist under the Via Roma and the Pizzofalcone, and shafts and adits are numerous in and near the town. There are extensive modern quarries at Posilipo.

The **Industry** of Naples is expanding rapidly. Its manufactures of marine engines and macaroni and its trade in the hemp grown in the neighbourhood have long been of considerable importance. The creation of the free customs district of *Poggioreale* (p. 60) in 1904 gave a strong impetus to its industrial business activity, and there are now nearly

100 industrial establishments at work, including cotton and jute mills, tanneries, and chemical works. Electric power is brought from the Lete (p. 221), 50 M. distant; and a second installation from Popoli (p. 225), with a current of 85,000 volts (the highest in Europe), is now under construction. The iron industry has its headquarters to the W. of the town. The enormous Ilva Works at *Bagnoli* (p. 111) annually smelt 200,000 tons of ore from Elba; at *Pozzuoli* is the Stabilimento Armstrong (p. 116), and there is another iron foundry at *Torre Annunziata* (p. 133). — Its Exports and Imports (harbour, see p. 47) are much less extensive than those of Genoa, the annual value of the former (oranges and other fruit, wine, olive oil, vegetables, hemp) amounting to 80 million francs, of the latter (metals and minerals, cotton, grain, cattle, and animal products) to 140 million francs. Thanks, however, to its position on the route to the Levant and the Suez Canal, Naples is the leading Shipping Port of Italy, being entered and cleared annually by 8000 vessels of 7½ million tons register, as against 6000 vessels and 7 million tons at Genoa. It is also the chief emigration port (188,482 emigrants in 1910, chiefly from S. Italy).

The City is divided into two unequal parts by the heights of Sant' Elmo and Pizzofalcone, which terminate in the narrow ridge bearing the Castello dell'Ovo. To the E. lies the greater and most ancient part of Naples, now the business-quarter, intersected from N. to S. by the *Via Roma*, formerly the *Toledo*, the main street. A labyrinth of narrow lanes, of almost incredible density of population and interrupted by a few wider thoroughfares, stretches on either side of the Via Roma, from the hill of Sant' Elmo on the W. to the harbour and railway station on the E. Since the terrible cholera epidemic of 1884 the dingy streets have been partly pulled down to make room for the construction of airy new streets, a process ('sventramento', *i.e.* disembowelling) which is still going on. A hundred million francs are to be devoted to this purpose by the town and the state in equal proportions. — The W. and smaller quarter of the city, in which most of the principal hotels are situated, extends to the W. from the Pizzofalcone along the coast and the mountain-slopes. The new quarter of *Rione Vomero*, built since 1885 on the top of the hill, is of little interest to the tourist. — Our description of the sights is arranged in topographical order (comp. the table of contents, p. 1).

Naples is one of the noisiest cities in Europe (comp. p. 35). Some travellers, especially if there be ladies in the party, will find the constant use of cabs and tramways the only sure method of escaping annoyance. Those, however, who can adapt themselves to the manners of the place will find an abiding source of interest in the life and bustle of the streets, while the artistic eye will discover in the out-of-the-way streets an abundance of decaying courts, half-hidden gardens, crooked passages, and other picturesque 'bits', all bathed in the warm colours of a southern sun.

The traveller may again be reminded here that, if his time is limited, he had better disregard most of the sights within the town. The magnificent scenery amid which Naples is placed and the National Museum are the main points of interest.

I. Side of the City next the Sea.

The ***Villa Nazionale** (Pl. C, D, 7), or *Villa Communale*, generally called *La Villa*, is a beautiful pleasure-ground, laid out in 1780 and several times extended since. It is bounded on the side next the sea by the broad *Via Caracciolo* and on the inland side by the *Riviera di Chiaia*, and may be regarded as the central point of the strangers' quarter. The grounds are arranged chiefly in the Italian style and are embellished with trees of the most various descriptions, among which are many palms. Near the E. entrance is a large *Antique Granite Basin* from Pæstum, on the site occupied until 1825 by the Farnese Bull (now in the Museum; p. 73). Farther on is a *Fountain* with sculptures by Naccherino and Montante (ca. 1600), formerly at Santa Lucia (p. 43), and beyond this lies the *Aquarium* (see below). In the centre of the promenade, the most frequented spot, where the band plays (see p. 27), are a café and a restaurant. Here are also a statue of the philosopher *Giambattista Vico* (d. 1744), one of *P. Colletta*, the liberal-minded Neapolitan general, minister-of-war, and historian (1775-1831), and a bust of *Enrico Alvino*, the architect. The gardens contain also small temples in honour of Virgil, who was probably buried in this neighbourhood (comp. p. 103), and of Tasso; and a statue of *Thalberg*, the pianist, who died at Naples in 1871 (W. end). At the W. end lies the *Piazza Principe di Napoli* (Pl. B, 7). — At the beginning of the Via Carlo Poerio (Pl. D, 7) is a bronze statue of the Neapolitan general *Enrico Cosenz* (1822-98). — In the afternoon in winter and on summer evenings the *Corso* of the fashionable world takes place in the Via Caracciolo (carriage, tariff II, comp. p. 28). The crowd reaches its height towards evening on Sundays and holidays when the band plays; the roads are then thronged with carriages and the gardens alive with foot-passengers.

In the middle of the Villa are the three white buildings of the *Zoological Station* founded by the German naturalist *Dr. Anton Dohrn* (d. 1909) in 1872-74. That to the E. was erected in 1905 for botanical and physiological purposes. That in the centre, dating from 1876, contains the library and the large ***Aquarium** (entrance on the N. side, through the E. buildings; admission, see p. 37; illustrated catalogue 1 fr.). The tanks are seen to best advantage in sunny weather.

The Neapolitan Aquarium contains such an abundant stock of curious marine animals of every description that it is perhaps the most interesting establishment of the kind in the world; and the wonderful variety of animate existence in the Mediterranean gives it a great advantage over aquaria drawing their main supplies from more northern waters. Among the contents are 6-8 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, a great many different kinds of living coral, large and small

medusæ, specimens of the beautiful Venus's Girdle and other jelly-fish, many extraordinary-looking crabs and crayfish, pipe-fish, etc.

The Zoological Station was established for the purpose of facilitating a thorough scientific investigation of the animal and vegetable world of the Mediterranean Sea. The greater part of the expense was borne by Dr. Dohrn himself, but larger or smaller sums were contributed also by Italy and various foreign nations, which thereby secured the privilege of sending naturalists to make use of the advantages of the institution. The resident staff of the establishment consists of Dr. Reinhard Dohrn, eight or ten permanent naturalists, and about fifty assistants of various kinds. A small steam-yacht, a steam-launch, and a flotilla of sailing and rowing boats are maintained for dredging, and the other equipments also are on a scale of great completeness. The institution publishes extensive periodical proceedings, sends microscopic and other preparations to most of the leading museums and laboratories in Europe, and in various ways has fairly asserted itself as the central point for the study of marine biology. Similar stations have been founded in various parts of the world.

The *Library* (shown on presentation of a visiting-card to the porter on the first floor; fee) contains frescoes (1873) by *Hans von Marées*, which are probably the most mature work of that artist (1837-87); it contains also marble busts of the naturalists Darwin and Von Baer, by A. Hildebrand.

To the E. of the Villa is the Largo della Vittoria (Pl. D, 7), with a bronze statue of *Giov. Nicotera* (1828-94), the statesman, by Ierace (1900). The Via Calabritto leads hence to the N. to the Piazza dei Martiri (see p. 49), while the Via Vittoria leads E. to the Strada Chiatamone. Near the corner of the two streets last mentioned, to the right, is the *Galleria Vittoria* (Pl. E, 7), a glass-roofed arcade containing Cook's tourist office (p. 38) and various shops. The *Strada Chiatamone* encircles the S. foot of the **Pizzofalcone** (Pl. E, 7), a spur of the hill of Sant' Elmo, entirely covered with buildings and walls. Parallel with the Strada Chiatamone runs the Via Partenope (Pl. E, 7), a handsome quay, extending towards the E. along the coast.

From the S. end of the Pizzofalcone run out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of Pliny. On this island rises the **Castello dell'Ovo,** which in its present form dates from the time of Don Pedro de Toledo (p. 39).

The island of Megaris formed the centre of the celebrated Neapolitan villa of Lucullus (comp. p. 39), where Cicero met Brutus after the murder of Cæsar in the spring of 44 B.C. William I. began to erect the fort in 1154, but the completion of his design fell to Frederick II., who used the edifice as a place of safety for his treasures. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel to be adorned with frescoes by *Giotto* and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now used as a military prison; the interior is of little interest. The name is due either to its oval shape, or to an old legend, according to which it was constructed by the sorcerer Virgil (p. 103) and anchored on an egg in the sea. The new buildings on the N.E. side, the *Borgo dei Marinari*, were erected to accommodate the fishermen and sailors whose previous dwellings were demolished to make room for the new quays.

To the E., near the Castello dell' Ovo, is the pier for the Capri steamers mentioned at p. 182.

Farther on the Via Partenope is continued by a new quay, commanding fine views and forming the E. boundary of the **Rione Santa Lucia** (Pl. F, 7), a quarter occupying the site of the filled-in bay of Santa Lucia. At the corner of the quay an old fountain has been re-erected, and on the central projection a bronze *Statue of King Humbert I.*, by Achille d'Orsi, was unveiled in 1910. On the landward side of this quarter, at the E. base of the Pizzofalcone, is the *Strada Santa Lucia* (Pl. E, F, 7), which used to present a highly characteristic picture of Neapolitan life. To the right is a favourite sulphurous spring (5 c. per glass).

At the N. end of Santa Lucia we ascend to the left by the Strada Cesario Console. To the right, farther on, we look down on the coal-magazines of the arsenal (p. 47). In a straight direction we observe Fort Sant'Elmo rising above the town, and we soon reach the —

Piazza del Plebiscito (Pl. E, 6), which is embellished with a fountain. A band plays here in summer, in the evening (comp. p. 35). On the right is the Royal Palace; opposite to us is the *Prefettura di Napoli*, with shops in part of the groundfloor; on the W. side, which forms a semicircle, is the church of San Francesco di Paola, with its dome and arcades; on the fourth side is the *Commandant's Residence*, formerly the palace of the prince of Salerno. — In front of the church of San Francesco are two *Equestrian Statues* of Neapolitan kings, both in Roman attire: on the right Charles III. (1818), on the left Ferdinand I. of Bourbon (1829). The two horses and the statue of Charles are by *Canova*, that of Ferdinand by *Antonio Calì*.

The church of **San Francesco di Páola** (Pl. E, 6), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs by *P. Bianchi* in 1817-31. The Ionic vestibule is supported by six columns and two pillars.

The Interior (open till about noon) contains thirty-two Corinthian columns of marble from Mondragone, which support the dome. The high-altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two columns at the sides are of rare Egyptian breccia from San Severino. The gallery above is for the use of the royal family. The statues and pictures are by Italian masters of the middle of the 19th century. To the left of the entrance: St. Athanasius by *Angelo Salaro;* Death of Joseph, by *Camillo Guerra* of Naples; St. Augustine, statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, by *Casparo Landi;* St. Mark, statue by *Fabris* of Venice; St. Nicholas, by *Natale Carta* of Sicily; St. John, statue by *Tenerani*. In the choir: St. Francis of Paola resuscitating a youth, by *Camuccini;* St. Matthew, statue by *Finelli;* Last Communion of St. Ferdinand of Castile, by *Pietro Benvenuti* of Florence; St. Luke, statue by *Antonio Calì* of Sicily; St. Ambrose, statue by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, by *Tommaso de Vivo;* St. Chrysostom, statue by *Gennaro Calì*.

To the S., in the small Piazza Paggeria, at the E. end of the Strada Solitaria, is the entrance to the *Museo Artistico Industriale* (Pl. E, 7), which contains an exhibition of the products of the Government School of Industrial Art and a fine collection of ancient floor-tiles (open on weekdays from 10 to 4, 5, or 6).

The ***Palazzo Reale** (Pl. F, 6), or royal palace, designed by *Domenico Fontana* of Rome, was begun in 1600 under the viceroy Count de Lemos and restored in 1837-41 after a fire. The façade, 185 yds. in length, exhibits in its three stories the Doric, Ionic, and Corinthian styles; most of the arches of the basement, however, are built up for the sake of greater stability. The eight marble statues (1885-88) in the niches on the façade represent the Neapolitan dynasties of the last eight centuries: from left to right, beginning at the Piazza San Ferdinando, Roger of Normandy, Frederick II. of Hohenstaufen, Charles I. of Anjou, Alphonso I., Charles V., Charles III. (Bourbon), Joachim Murat, and Victor Emmanuel.

The Interior is shown on Sun. and Thurs. (11-4) by a permesso (good also for Capodimonte, p. 97) obtained free on Wed. & Sat., 11-12, at the office of the majordomo (small fee to porter). The permesso may be secured through the hotel or even on Sun. & Thurs. through the porter. A fee of 25-40 c. is given to the attendant who acts as cicerone. Visitors are first conducted to the *Garden Terrace*, which affords a fine view of the harbour and the arsenal immediately below. In the centre is a large marble table. — The *Chapel* has a ceiling-painting by Dom. Morelli. — The magnificent *Grand Staircase*, constructed entirely of white marble and adorned with reliefs and statues, dates from 1651. — On the side towards the piazza are situated a small *Theatre* and a superb *Dining Room*. — Beyond these is the *Throne Room*, gorgeously furnished with crimson silk brocade embroidered with gold. Above are gilded figures in relief, representing the different provinces of the kingdom. — The rooms contain also large porcelain vases from Sèvres and Meissen (Dresden); an antique bust of Bacchus and a small bust of Hercules, both found at Herculaneum; a bust of Marcus Aurelius; tapestry; and lastly a number of pictures. Among the last are: *Titian*, Pier Luigi Farnese (1547; repainted); *Schidone*, Carità; *Lod. Caracci*, John the Baptist; *Guercino*, St. Joseph; *M. Caravaggio*, Christ in the Temple, Betrothal of St. Catharine, Orpheus; *Ribera*, St. Bruno; *Stanzione*, St. Ignatius; *L. Giordano*, The archangel Gabriel. There are also several works by Netherlandish masters: Adoration of the Magi, in the manner of *Barend van Orley;* School of *Quinten Matsys*, Usurer; *Van Dyck*, Portrait (noteworthy); *Verrloet*, Cathedral at Palermo, Market in Venice; two good portraits, by *Abraham van den Tempel;* Old lady, in the manner of *Nicolas Maes*. Also a number of pictures by modern Italian painters.

On the N. side of the palace, which is connected here by a wing with the Teatro San Carlo, is a small garden enclosed by a railing, containing a *Statue of Italia* erected in commemoration of the plebiscite of Oct. 21st, 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel II.

The Piazza del Plebiscito is adjoined on the N. by the small Piazza San Ferdinando (Pl. E, 6), named after the church on its N. side. This is the focus of the tramway and omnibus lines (pp. 28-30),

and there is also a large cab-stand here. To the left diverge the *Strada di Chiaia* (p. 49) and the *Via Roma*, the chief street in Naples (p. 49).

We now turn to the right into the Strada San Carlo, in which, to the left, is the S. entrance to the Galleria Umberto Primo, and to the right the principal façade of the Teatro San Carlo.

The busy and animated ***Galleria Umberto Primo** (Pl. E, F, 6; restaurants, cafés, and concerts, see pp. 26, 27) was built in 1887-90 after the plans of the Neapolitan architect *Em. Rocco*, and is said to have cost 22 million francs. Its exterior is inferior to the Galleria Vittorio Emanuele at Milan, as two churches and several private houses have been incorporated in it, but in other respects it rivals the Milan gallery. Like it, too, the Naples gallery is in the form of a Latin cross. The shorter nave, to which the main portal in the Strada San Carlo gives access, is 133 yds. long; the longer nave, stretching from the Via Roma to the Strada Municipio, is 160 yds. long. Each is 16 yds. wide and 125 ft. high; and at their intersection is an octagon, 40 yds. in diameter, above which rises a dome in glass and iron to the height of 185 ft. Below the dome are four angels in copper. The interior is gaily adorned with sculptures, stucco, and gilding. — To the left, as we quit the arcade by the N. exit, is the church of *Santa Brigida*, containing the tomb of Luca Giordano and adorned with frescoes (cupola) and a St. Nicholas of Bari by him.

The **Teatro San Carlo** (Pl. F, 6; comp. p. 34) was founded by Charles III. in 1737 and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816 but has been restored in harmony with the original plan. It is one of the largest opera-houses in Europe, and many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante were performed here for the first time. The chief façade, resting on an arcade surmounted by a series of columns, and the side next the Piazza San Ferdinando are decorated with reliefs. — The spaces under the arches are occupied by the public writers mentioned at p. 35.

Adjoining the theatre is the small garden belonging to the palace; by the gate are two *Horse Tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas I. of Russia. — Farther on a view is obtained of the triumphal arch of the Castel Nuovo (p. 46).

We next reach the long Piazza del Municipio (Pl. F, 6), in which is an *Equestrian Statue of Victor Emmanuel II.*, designed by Franceschi (1897). To the left is situated the handsome **Municipio**, or town-hall, the *Palazzo de' Ministeri* under the Bourbons, erected in 1819-25 from designs by *Luigi* and *Stefano Gasse*. By the principal entrance are inscribed the names of the Neapoli-

tans who were executed for sedition under the Bourbon régime. In the gateway are the statues of the kings Roger and Frederick II.

Immediately adjoining the Municipio rises the church of **San Giacomo degli Spagnuoli** (Pl. F, 5, 6), erected in 1540 by Don Pedro de Toledo, and recently restored.

Interior. We enter by the door beyond the gateway of the Municipio and ascend several steps. To the right of the entrance: *Andrea del Sarto*, Holy Family. 3rd Chapel on the left: *Gian Bernardo Lama*, Descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high-altar is the sumptuous *Tomb of Don Pedro de Toledo* (d. 1553; p. 39), a work of the school of *Giovanni da Nola*, adorned with statues of the cardinal virtues, reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife.

On the N. side of the Piazza del Municipio begins the wide *Strada Medina*, with the church of the *Incoronata* (p. 51).

On the S. E. side of the square rises the **Castel Nuovo** (Pl. F, 6), built in 1279-83 by Charles I. of Anjou from a design perhaps supplied by *Pierre d'Angicourt*, and enlarged by Alphonso I. (1442), Don Pedro de Toledo (1546), and Charles III. (1735). The kings of the houses of Anjou and Aragon and the Spanish viceroys successively resided here. The outer walls and ramparts have been removed, and the view from the Strada San Carlo towards the triumphal arch is now also being opened up. The interior, which contains a fine and lofty Gothic armoury (not accessible) and at present serves as barracks, is to be equipped as a museum.

The Entrance (free) is on the N. side. Passing the sentry we turn to the right, then to the left, and reach after about 200 yds. the lofty ***Triumphal Arch** by which the castle is entered. This was erected in 1453-70 to commemorate the entry of Alphonso I. of Aragon (June 2nd, 1442), and in 1904-6 it was restored in the original style and freed from surrounding encumbrances by Ad. Avena, who has thus resuscitated all its pristine beauty. It is the first considerable monument of the Renaissance which frankly and openly revives the architectural forms of antiquity. Above the archway, which has Corinthian columns on each side, a frieze, and a cornice, is an attic with a well-executed relief representing the entry of Alphonso I.; above this, in turn, rises a second, similar arch, also with an attic, in the niches of which stand figures of the four cardinal virtues; at the top is a statue of St. Michael (the flanking statues of St. Anthony Abbas and St. Sebastian were removed in 1904). The first design for the structure, which was considerably extended in the course of execution by the Milanese architect *Pietro di Martino*, was probably by *Francesco Laurana*. The ornamentation is by *Pietro di Martino*, *Isaia da Pisa*, *Paolo Romano*, *Andrea dell' Aquila*, *Domenico Gagini*, and other artists; at a later period some work was added by *Francesco Laurana* and by *Benedetto* and *Giuliano da Maiano*. The bronze doors (restored in 1889) are adorned with representations of the victories of Ferdinand I., by a Frenchman named *Guglielmo Monaco* (after 1462); they are interesting solely as early examples of historical compositions in relief. The cannon-ball imbedded in the left half of the door is a relic of the wars of the time of Gonsalvo da Cordova.

In the inner ward is the entrance to the church of Santa Barbara, or San Sebastiano, which was originally a Gothic building but was entirely transformed in the Renaissance era by *Mattia Fortimany* (1470),

to whom is due also the fine early-Renaissance portal, surmounted by a beautiful statuette of the Madonna by *Francesco Laurana* (1474). Inside (key kept by the verger; 30-40 c.), by the left wall of the choir, is a ciborium by *Iacopo della Pila* (1481). To the right of the choir, at the head of a flight of steps, is a small and elaborate chapel. Above is a balcony, affording a fine view of the harbours and of Mt. Vesuvius.

Opposite the castle to the N., beside the *Teatro Mercadante* (Pl. F, 6; p. 34), the *Strada Agostino Depretis* leads to the Piazza della Borsa (Pl. F, 5), with the new *Exchange* and an old fountain of Neptune brought hither from another site. It is continued to the N. E. by the *Corso Umberto Primo (Rettifilo)*, a broad street constructed in 1888-94 through the most densely populated part of Naples, connecting the station with the harbour and the better quarters. In this street, to the right, is the church of *San Pietro Martire* (Pl. G, 5), with a few monuments and paintings (*e. g.* Legend of St. Vincent, in 12 sections, a good work by Simon Marmion of Valenciennes; ca. 1470). In front of it is a monument to *Ruggiero Bonghi* (1828-95), the scholar and politician. Opposite is the imposing new building for the faculties of philosophy and law of the *University* (comp. p. 57), from the designs of P. P. Quaglia (1909). The sculptures in the pediment, by Franc. Ierace, represent the foundation of the university by Frederick II. Farther on, at the intersection of the Via del Duomo (p. 64), is the *Piazza Nicola Amore*, with a statue of the worthy mayor of that name (d. 1894), by Franc. Ierace.

The Piazza del Municipio is continued to the E. by the *Molo Angioino*, a pier originally constructed by Charles of Anjou in 1302. Adjoining are the extensive **Harbours** (Pl. F-H, 5-7; comp. p. 40). The Porto Militare, or naval harbour, to the right, is shut off by a railing. At its S.W. angle are the *Darsena*, or old naval harbour, and the *Arsenale della Marina*, erected in 1577 by the viceroy Mendoza, with a dockyard and arsenal.

At the angle formed by the Molo rises the **Lighthouse** (*Faro;* Pl. G, 6), originally erected at the end of the 15th cent. but rebuilt in 1843. The ascent is recommended, as it enables the visitor to form an accurate idea of the topography of the town (fee 1 fr.). An easy marble staircase of 142 steps ascends to the gallery. — The magazines at the end of the Molo are used as bonded warehouses *(Porto franco)*. The terminus of the railway between the station and the harbour is here also. — The *Mercantile Harbour* (Pl. G, H, 6, 5), constructed in 1302 by Charles II. of Anjou at the same time as the Molo, was enlarged in 1740 by Charles III. and again in recent times. To the E., in front of the Granili (p. 129), large quays and a breakwater are now under construction.

The Strada del Piliero, along which runs the railway just mentioned, skirts the mercantile harbour. At its end, to the left, are the *Dogana* and the *Porto Piccolo* (Pl. G, 5), which is acces-

sible to small boats only, once part of the most ancient harbour of Neapolis; to the right, on the Molo, is situated the *Immacolatella Vecchia,* with the offices of the custom-house and the *Deputazione della Salute* (Pl. G, 5) or quarantine authorities. This is the starting-point of some of the Capri and Ischia steamers (see pp. 30, 123, 182). Farther on is the *Immacolatella Nuova,* with the office of the harbour-master (*Capitaneria del Porto;* Pl. G, 5). Arrival and departure of the large steamers (to Palermo, etc.), see p. 24.

We continue to follow the broad quay, farther on called the Strada Nuova (Pl. G, H, 5), which is always full of life and bustle. To the N. is the Via del Duomo (p. 64), and to the right the site of the Villa del Popolo (Pl. H, 5), a public garden now covered by various marine buildings.

Opposite rises the **Castel del Carmine** (Pl. H, 4), erected by Ferdinand I. in 1484. In 1647, during the rebellion of Masaniello (see below), it was occupied by the populace; it is now used as a military bakery.

The *Porta del Carmine,* on the W. side of the Castel, leads to a piazza, on the right side of which is situated the church of **Santa Maria del Carmine** (Pl. H, 4), with its lofty tower. The edifice (open early in the morning and after 4.30 p. m.), which is of early origin but was modernized in 1769, contains a celebrated miraculous picture of the Virgin ('La Bruna'; festival on July 16-17th), and a statue of Conradin, the last of the Hohenstaufen (see below), carved by *Schöpf* from a design by Thorvaldsen and erected in 1847 by Maximilian II. of Bavaria. The original tomb was behind the high-altar, to the right, where its position is marked by the inscription 'R.C.C.' (Regis Conradini corpus). Entrance to the right, through the sacristy (fee of a few soldi to the sacristan).

We now turn to the left to the Piazza del Mercato (Pl. H, 4), where the traffic is busiest on Mondays and Fridays. On the N. side of the piazza, which forms a semicircle, is the church of *Santa Croce al Mercato.* On the S. side are two fountains. On Oct. 29th, 1268, Conradin (see above and p. 219), then in his 17th year, and his relative Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of Santa Croce contains a column of porphyry which formerly marked the spot where the young prince was beheaded.

On July 7th, 1647, the Piazza del Mercato was the scene of an insurrection against the oppressive taxation of the Spanish viceroy under the leadership of the fisherman *Masaniello* (Tommaso Aniello, born in the adjacent Vico Rotto in 1622). For a week Masaniello governed Naples as the captain-general of the rebellious townsfolk, who, however, then deserted him, and on July 16th he died by the hand of an assassin.

Returning to the church del Carmine, and following the street to the left, we may reach the Porta Capuana (p. 59) in 8 min.; or

we may pass the church and proceed in a straight direction to the small *Piazza Guglielmo Pepe* (Pl. H, 4), which is traversed by the broad Corso Garibaldi. This Corso, which begins 100 yds. to the S. at the Strada di Marinella, leads to the N. from the Piazza Guglielmo Pepe, passing (5 min.) the *Porta Nolana* (Pl. H, 3), the *Central Railway Station* (p. 24), and (5 min.) the Porta Capuana, and terminates in the (10 min.) Strada Foria (see p. 51). In front of the railway station is the *Piazza Garibaldi* (Pl. H, 3), with a statue of that hero by Ces. Zocchi (1904).

II. The Via Roma (formerly the Toledo).

Starting from the Largo della Vittoria (p. 42; Pl. D, 7) the Via Calabritto, with its shops, leads us towards the N. to the triangular Piazza dei Mártiri (Pl. D, E, 7), where the **Colonna dei Martiri,** a lofty column of marble decorated with trophies and crowned with a Victory in bronze, was erected in 1864 to the memory of the patriots who had perished during the different Neapolitan revolutions. The four lions at the base, in different postures, represent the four principal revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino,* the Victory by *Caggiano.*

We now ascend towards the N. by the busy Strada Santa Caterina, from which the Via Gaetano Filangieri (farther on called Via dei Mille), diverging to the left, leads to the new quarter of *Rione Amedeo* (Pl. C, 6, 7; tramway No. 5, p. 29). The Strada Santa Caterina ends at the Strada di Chiaia (Pl. E, 6), which runs to the right. At the beginning of the latter, on the left, No. 149, is the *Palazzo Cellamare (Francavilla),* in which Goethe's friend, the landscape-painter Philipp Hackert, lived (the house in the Piazza del Municipio which Goethe himself occupied has been destroyed). At the point where the street begins to ascend it is crossed by the *Ponte di Chiaia,* a viaduct built in 1634, over which the Strada Monte di Dio leads from the quarter of Pizzofalcone to the higher ground below Sant'Elmo. [From the Strada di Chiaia a lift (10 and 5 c.), inside the bridge-pier to the right, and a flight of steps ascend to the Strada Monte di Dio.] The Strada di Chiaia, which contains nothing noteworthy, leads into the Piazza San Ferdinando (p. 44), at the foot of the Via Roma.

The **Via Roma** (Pl. E, 4-6), a street begun by the viceroy Don Pedro de Toledo in 1540, is the main artery of traffic in Naples and presents a busy scene at all hours. It was long known as the *Toledo,* but the name of Via Roma, first promulgated in 1870, is now beginning to prevail popularly as well as officially. The street intersects the city in a straight line from S. to N. It extends, with its continuation, from the Piazza del Plebiscito (p. 43)

to the Museo Nazionale, a distance of nearly $1^1/_2$ M., but it contains few buildings worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel Sant'Elmo, while those to the right extend to the railway station and the harbour, forming the centres of mercantile traffic.

Ascending the Via Roma from the Piazza San Ferdinando we come in about 10 min. to the small Largo della Carità (Pl. E, 5), also called the *Piazza Carlo Poerio* after the monument erected here to the dauntless Italian patriot (1803-67), whose unjust condemnation and imprisonment in 1849 did so much to inflame the hate of the people for the Bourbon dynasty (comp. p. 100). — Holding thence to the N.W. we may reach the *Largo Monte Santo*, with the terminus of the cable-railway to the Vomero (p. 30) and the station of the Ferrovia Cumana (p. 109). — To the right diverges the Strada Corsea. On the left side of this street, on the site of a market-house overwhelmed by a shower of ashes in 1906 (comp. p. 138), is to be erected the new *General Post Office*. — About 200 paces farther on another street to the right leads to the Piazza Monteoliveto and the present Post Office (p. 52).

Farther on, to the right, beyond No. 39, is the only important side-street by which the Via Roma is crossed, called farther to the E. the *Strada Trinità Maggiore* (p. 54). — At the corner of this street (r.) rises the *Palazzo Maddaloni* (Pl. E, F, 5, 4), a massive structure with a gateway and staircase from designs by Fansaga. Farther on, also to the right, at the corner of the Via Roma and the Strada Sant'Anna dei Lombardi (comp. p. 53), is the *Palazzo d'Angri* (Pl. P. A.; E, 4), erected about 1773 by Luigi Vanvitelli and occupied by Garibaldi when dictator in 1860. The piazza is known as the *Largo Spirito Santo* (from the church which rises opposite) or as the *Piazza Sette Settembre*.

In 2-3 min. more we reach the Piazza Dante (Pl. E, F, 3), where a *Monument of Dante* in marble, by Tito Angelini and Solari, was erected in 1872. The crescent-shaped edifice beyond the statue, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch; it was converted into the *Liceo Ginnasio Vittorio Emanuele* in 1861. — Adjacent (l.) is the *Porta Alba* (1632), with a bronze statue of San Gaetano, whence the Strada de' Tribunali may be entered (see pp. 61, 65).

From the Piazza Dante we ascend gradually by the *Salita del Museo Nazionale*, the continuation of the Via Roma, to (5 min.) the **Museo Nazionale** (Pl. E, F, 3; p. 66), a large red building, the entrance to which is in the broad side-street diverging on the right (N.E.) in the direction of the Piazza Cavour (p. 51). — To the left the street goes on to Capodimonte (see p. 96).

Opposite the entrance of the Museum is the *Galleria Principe di Napoli* (Pl. F, 3), a covered bazaar built after the plans of *Alvino* (1876-82).

The long Piazza Cavour (Pl. F, 3), which extends on the E. side of the Museum, is embellished with gardens and a monument to the Irredentist politician *Matteo Renato Imbriani* (1843-1901). To the N.E. the piazza contracts into the *Strada Foria* (Pl. F, G, 3, 2). To the right diverges the Via del Duomo (p. 64), leading to the cathedral (4 min.; p. 61); the Via Cirillo next diverges on the same side for San Giovanni a Carbonara (p. 60) and the Porta Capuana; and the Corso Cesare Rosaroll farther on leads also to the right to the same gate (10 min.; p. 59).

On the left side of the Strada Foria we next reach the *Botanic Garden* (Pl. G, 2; open until evening), which was founded in 1809 and contains a fine collection of tropical plants. — Adjacent is the extensive poor-house, the *Albergo de' Poveri* or *Reclusorio* (Pl. G, H, 2, 1), begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts, still nearly half uncompleted. One side is appropriated to men, the other to women. In this establishment and its dependencies about 2000 persons are maintained. The city contains numerous other charitable institutions, about sixty in all, most of which are well endowed.

About ½ M. to the N. of the Reclusorio are the *Ponti Rossi*, the arches of an ancient aqueduct which corresponds in direction with the Serino conduit (p. 243).

III. The Old Town. Eastern Quarters, between the Via Roma and the Harbour.

Naples contains about three hundred Churches, most of which are devoid of interest. The older of them have been disfigured by restoration in the baroque forms of the 17th and 18th centuries, which appear to have attained their height here. Several of those built by the Angevins still show the characteristic French-Gothic type. But, as they contain numerous monuments, important in the history of sculpture, and are rich in historical associations, some of them are well deserving of a visit. They are generally closed about noon and not reopened till evening.

We begin our walk in the Strada Medina (Pl. F, 5; p. 46). To the left, adjoining No. 49, is a railing enclosing a flight of steps which descends to the church of the —

Incoronata (Pl. F, 5; open in the morning), the old Royal Chapel (Cappella Reale) of the law-courts, enlarged and enriched in 1352 by Queen Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto.

This chapel contains Frescoes of the *Sienese School* (darkened and partly injured; best seen by ascending a spiral staircase to the left near the entrance of the church; keys in the sacristy, 25-30 c.). The ceiling-pictures represent the 'Seven Sacraments and the Church'. In the arch over the entrance-window, on the right, is the Apotheosis of St. Louis

of Anjou, Bishop of Toulouse, with portraits of King Robert and his son Charles, attired in purple; on the left, the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (l.) the Eucharist, (r.) Confession; above the nave, (l.) Ordination, (r.) Matrimony. The last refers to the marriage above mentioned, which took place in 1347. Two half-figures in the 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognizable; but there is no ground for either statement. On the walls are fragments of Old Testament scenes. — The *Cappella del Crocifisso*, at the end of the left aisle, contains other frescoes in the Sienese style, ascribed to *Gennaro di Cola*, a pupil of Maestro Simone: to the left are represented the Coronation of Johanna I., her nuptials, and other events in her life; to the right St. Martin and St. George, all much damaged. — Fine wood-carving above the organ.

Opposite the church is situated the *Palazzo Fondi*, designed by Luigi Vanvitelli. — Farther on in the Strada Medina is a statue of *Fr. Sav. Mercadante* (d. 1870), the composer of several operas.

At the end of the Strada Medina we enter the busy *Strada San Giuseppe* to the left. A few minutes farther on a street to the right leads to the church of —

Santa Maria la Nuova (Pl. F, 5), the portal of which (a later addition, 1599) is approached by a flight of steps. This church was erected in 1268 by *Giovanni da Pisa* and restored in 1525 by *Agnolo Franco*.

Interior. The ceiling is adorned with frescoes by *Santafede the Elder* and *Simone Papa the Younger*, and the dome with others by *Corenzio* (in the spandrels, the four Franciscan teachers, St. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro).

In the 1st Chapel to the right, the Archangel Michael, formerly ascribed to *Michael Angelo*. 3rd Chapel, Crucifixion, by *Marco da Siena*. The right transept contains the monument of Galeazzo Sanseverino (d. 1467), with sculptures. In the opposite chapel are a beautiful crucifix in wood by *Giovanni da Nola* and frescoes by *Corenzio*. — At the high-altar is a Madonna in wood by *Tommaso de'Stefani*, with saints by *A. Borghetti*. — The large *Chapel of San Giacomo della Marca*, to the left of the entrance to the church, was erected in 1504 by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand (1550) placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castel Nuovo) and Lautrec, a Frenchman, one of Francis I.'s generals (who died of the plague in 1528, while besieging Naples). The monuments are by *Annibale Caccavello*, a pupil of Giov. da Nola. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining *Monastery* possesses two sets of *Cloisters*, with tombstones, and a *Refectory* (now forming two rooms of the Consiglio Provinciale), adorned with a Bearing of the Cross and an Adoration of the Magi, two large and retouched frescoes by unknown masters of the 14th century.

We now return and pursue our route along the Strada San Giuseppe, of which the Strada Monteoliveto forms the continuation. Where the latter expands into a square, there stands, on the right, the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. F, 5), erected in 1513 for Ferdinando Orsini, Duca di

Gravina, by *Gabriele d'Agnolo*, completed in 1549 by *Gianfrancesco Mormanno*, and since entirely modernized.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II. (1663), we reach the Piazza di Monteoliveto, where the side-street (on the right; comp. p. 50) to the Via Roma begins. Here is the church of —

Monte Oliveto (Pl. F, 5), usually called *Sant' Anna dei Lombardi*, begun in 1411 by Guerello Origlia, the favourite of King Ladislaus, and continued in the early-Renaissance style. The church is a flat-roofed basilica without aisles, and contains valuable sculptures; the chapels are kept shut (sacristan 25-50 c.).

In the Vestibule (r.) is the tomb of Domenico Fontana (1627).

Interior (generally open in the forenoon only). To the right and left of the entrance are two beautiful altars dedicated to the Virgin, by *Giov. da Nola* (1536) and *Girol. da Santa Croce* (1502-37). — Cappella Piccolomini (1st on the left): fine Altar by *Ant. Rossellino* of Florence (about 1475): in the centre the Nativity, in the niches at the sides and in the medallions the four Evangelists. The fine monument of Maria of Aragon (d. 1470), natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, also by *Rossellino*, but completed after his death by *Benedetto da Maiano*, is a replica of the monument of the Cardinal of Portugal in San Miniato's at Florence. Crucifixion, by *Giulio Mazzoni* of Piacenza (ca. 1550; not by *Rossellino*). The Ascension, a picture by *Silvestro de' Buoni* (ascribed by Sig. Frizzoni to the school of Pinturicchio). — In the 5th Chapel to the left, a statue of John the Baptist, by *Giovanni da Nola*. — In the Coro dei Frati, behind the high-altar, are old intarsia work, the monuments of Alphonso II. and Guerello Origlia (by *Giovanni da Nola*), and the sarcophagus of Bishop Vassalo (by *Tommaso Malvito* of Como; 1500). — The Old Sacristy (*Cappella della Congregazione di San Carlo*), to the right of the choir, contains fine intarsia work by *Giovanni da Verona* (d. 1525), restored in 1860 by *Minchiotti*, and frescoes by *Vasari*. — The Chapel of the Holy Sepulchre contains a coarsely realistic group in terracotta, executed in 1489-92 by *Guido Mazzoni*, surnamed *Modanino*, representing Christ in the Sepulchre surrounded by seven lifesize figures in a kneeling posture, all portraits of contemporaries of the artist: Sannazaro (p. 104) as Joseph of Arimathæa, Pontano (p. 57) as Nicodemus, Alphonso II. as John, beside him his son Ferdinand as Christ. The group was intended for exhibition in a niche. At the entrance is the tomb of the jurist Alessandro, by *Malvito* (1491). — Cappella Mastrogiudici (1st on the right). Fine marble altar, with the Annunciation and seven small reliefs from the life of Christ, below, by *Benedetto da Maiano* (1489). Several monuments, including that of 'Marinus Curialis Surrentinus Terrenovæ comes', 1490, who founded this chapel.

The adjacent building, now occupied by public offices, was formerly a *Benedictine Monastery*, where Torquato Tasso was kindly received when ill and in distress in 1588.

Returning to the fountain mentioned above we follow the Calata Trinità Maggiore to the Largo Trinità Maggiore (Pl. F, 4), where a lofty *Column of the Virgin* was erected in the baroque style of 1748. In this piazza is situated the church of **Gesù Nuovo**, or *Santa Trinità Maggiore*, in the form of a Greek cross, built in 1584, with a fine early-Renaissance door surrounded by baroque additions in a façade transferred from an older palace (1470). The

interior, overladen with marble and decorations, contains frescoes by *Solimena* (History of Heliodorus, over the portal), *Stanzioni, Lanfranco* (in the spandrels of the dome), *Spagnoletto,* and *Corenzio.* — Opposite the church, at No. 19, is the old refectory of the former monastery of *Santa Chiara,* where a damaged fresco by one of Giotto's pupils, representing the Miracle of the Loaves, is still preserved (closed; shown on application at the printing-office of Nicola Iovene, No. 13).

Beyond the church of Gesù we reach the Strada Trinità Maggiore, one of the busiest streets crossing the Via Roma (p. 50), and turning immediately to the right we pass through a gate to —

Santa Chiara (Pl. F, 4), the Pantheon of Naples, founded by Robert the Wise in 1310, completed in 1340, and richly but tastelessly restored in 1742-57. In the 17th cent. *Giotto's* frescoes were whitewashed. The church contains handsome Gothic monuments of the Angevin dynasty and other sculptures.

The imposing *Interior, 90 yds. long, 31 yds. wide, and 150 ft. high, is planned like a French Gothic church and resembles a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus, with a relief of the Madonna and hermits, by *Baboccio* (1423), converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco,* son of Maestro Simone (after 1300). — In front of the organ, above, are eleven graceful reliefs from the life of St. Catharine, executed on a dark ground and resembling cameos, probably by *Pace* and *Giovanni da Firenze* (see below). — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Seb. Conca;* the third, David sacrificing, by *Bonito;* the fourth, St. Clara putting the Saracens to flight, by *Francesco di Muro.* The last-named master painted also the high-altar-piece (the Sacrament) and the picture over the principal entrance (King Robert inspecting the church when building).

The second chapel on the left contains two sarcophagi of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco, almost concealed by frippery, attributed to *Giotto.* — To the right of the door which leads out of the church on the left side is the graceful monument, by *Giov. da Nola* (?), of Antonia Gaudino, who died in 1529 at the age of 14, on the day appointed for her marriage, with a beautiful epitaph by the poet Antonius Epicurus (d. 1555). Opposite is the tomb of Gabriele Adorno (d. 1572), an admiral under Charles V. — The next chapel contains two tombstones of the 14th century. — The Cappella Sanfelice, to the right of the pulpit, which is borne by lions and adorned with reliefs of the 14th cent., contains a Crucifixion by *Lanfranco* (damaged) and an ancient sarcophagus, with figures of Protesilaus and Laodamia, which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following Cappella Longobardi de la Cruz Ahedo contains on the left side a monument of 1529, and on the right a similar one of 1853.

At the back of the high-altar is the magnificent Gothic **Monument of Robert the Wise* (d. 1343), 42 ft. in height, executed by the brothers *Pace* and *Giovanni da Firenze* (not *Masuccio the Younger*). The king is represented in the garb of a Franciscan, lying on a sarcophagus embellished with reliefs, beneath a lofty canopy decorated with numerous figures, the curtain of which is drawn back by angels. In a niche above he appears again, seated on his throne. On both sides are frescoes by a pupil of Giotto. At the top is the Madonna between SS. Francis and Clara. The inscription, 'Cernite Robertum regem virtute refertum', is ascribed

to Petrarch. — In the adjacent N. Transept is the monument of his granddaughter Mary (d. 1366), daughter of Charles the Illustrious, Empress of Constantinople and Duchess of Durazzo, attired in her imperial robes. By the wall to the left, the tomb of Agnes and Clementia (after 1381), two daughters of the empress, the former also having been the consort of a titular Emperor of Constantinople, Giacomo del Balzo, Prince of Taranto, by *Baboccio*. On the left lateral wall, the tomb of two children, a daughter and a grandson of Charles the Illustrious, who died in 1328 and 1344. Here is also the fine tomb of Paolina Ranieri, the faithful friend of Giacomo Leopardi, with a figure of the deceased, by *Car. Solari* (1878). — In the S. Transept, adjoining the monument of Robert the Wise, is that of his eldest son Charles the Illustrious, Duke of Calabria, who died in 1328, before his father, by *Tino di Camaino* of Siena and *Gallardo Primario* of Naples (1332-33). Farther on, to the right, is the monument (by the same artists) of Mary of Valois (d. 1331), his queen, erroneously said to be that of her daughter Johanna I. — The chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which six children of Charles III. are interred.

The handsome *Campanile* of Santa Chiara was built after 1600 on the original foundations and incorporating bands of inscriptions from the same period.

Farther on in the Strada Trinità Maggiore we soon reach, on the left, the Largo San Domenico Maggiore (Pl. F, 4), adorned with an *Obelisk* in the baroque style, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga*. The stairs to the left lead to a side-entrance of the church of San Domenico, the principal entrance of which, in the court of the Pretura, Vico San Domenico Maggiore, is generally closed.

San Domenico Maggiore (Pl. F, 4; open 7-11 a.m. only), erected by Charles II. in 1289 in the Gothic style, is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 83 yds. long, 36 yds. wide, and 87 ft. high. It contains twenty-seven chapels and twelve altars, and presents an imposing appearance with its handsome columns and rich gilding, but the cassetted ceiling, added in the 17th cent., does not harmonize well with the rest of the edifice. The most distinguished families of Naples have for several centuries possessed chapels here, with numerous monuments, which are as important examples of early-Renaissance sculpture as those in Santa Chiara are of Gothic art.

The 1st Chapel to the right (entrance-wall), that of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with SS. Martin and Dominic and several of the Carafas) by *Andrea da Salerno*, freely repainted; to the left the rococo monument of General Filippo Saluzzo (d. 1852), and to the right the Renaissance monument of Galeotto Carafa (d. 1513), with medallion-portrait. — 2nd Chap.: Altar-piece by *Agnolo Franco;* monument of Bishop Bartolomeo Brancaccio (d. 1341). — 4th Chap.: Baptism of Christ, by *Marco da Siena*.

The *Cappella del Crocifisso (the 7th) contains handsome monuments of the 15th century. The altar is covered with Florentine mosaic designed by *Cosimo Fansaga*. On the lower part of the altar is a relief of the Miracle of the Crucifix, which, according to tradition, thus ad-

dressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te'. Pictures on each side of the altar: on the right, Bearing of the Cross, on the left, Descent from the Cross, both by an imitator of the Flemish style (15th cent.). To the left of the altar, the monument of Francesco Carafa (d. 1470); on the opposite side, that of another Carafa. The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511). The next chapel on the left contains a fresco (Madonna), by an early Neapolitan master, and in the following (Villani) is the Madonna della Rosa, ascribed to the so-called *Maestro Simone*. On the other side is the beautiful monument of Mariano d'Alagno and his wife Catarinella Ursino, by *Tommaso Malvito* (1507). Adjacent to it is the monument of Niccolò di Sangro, by *Domenico d'Auria*. — At the entrance to the sacristy, monuments (1312-15) of various members of the family of Thomas Aquinas.

The Sacristy has a ceiling-painting by *Solimena*, and at the altar an Annunciation, attributed to *Andrea da Salerno*. Around the walls, above, are forty-five large wooden sarcophagi with velvet covers, ten of which contain the remains of princes of the house of Aragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna (d. 1518), daughter of Ferdinand I.; Isabella (d. 1524), daughter of Alphonso II. and wife of Giovanni Galeazzo Sforza, Duke of Milan, etc. The third coffin to the right is that of Fernando Francesco d'Avalos, Marchese di Pescara (p. 125), the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto*. Above the tomb hang his portrait, a banner, and his sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 125) and is likewise buried here.

In the S. Transept is the Monument of Galeazzo Pandono (d. 1514), wrongly ascribed to *Giovanni da Nola*. — From the S. transept a door leads into a portion of the older church, which contains several monuments, including those of Tommaso Brancaccio, by *Iacopo della Pila* (1482), and of Porzia Rota-Capece, by *Caccavello* (1563). Here is also the side-entrance mentioned at p. 55.

The High Altar, adorned with Florentine mosaic, is by *Fansaga* (1652). On the Easter Candlestick are nine allegorical figures (14th cent.).

In the N. Transept, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1335), sons of Charles II., with a long inscription in leonine verse.

N. Aisle. The 8th Chapel (Santa Maria della Neve) contains above the altar a beautiful alto-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here, to the right, is also the monument of the poet Giambattista Marini of Naples (d. 1625), once well known for his bombastic style, with a bust by *Bartolomeo Viscontini*. — 7th Chapel, of the Ruffo Bagnara family: Martyrdom of St. Catharine, by *Leonardo da Pistoia* (ca. 1520); two tombs of the Tomacelli family (1473 and 1529). — 6th Chapel: tombs of the Carafa. — 5th Chapel: of the Andrea. — 4th Chapel: tombs of the Rota family; altar with a statue of John the Baptist by *Giovanni da Nola;* monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber, of the school of *Giov. da Nola* (1600). — 3rd Chapel: Martyrdom of St. John the Evangelist, by *Scipione Gaetano;* to the left, tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chapel, in the taste of the 17th cent.: the miracle-working Madonna di Sant'Andrea. — 1st Chapel, to the left of the entrance (San Giuseppe): Christ crowning Joseph, by *Luca Giordano;* on the lateral walls, an Adoration of the Magi, by a Flemish master; Holy Family, ascribed to *Andrea da Salerno*.

In the adjacent monastery the celebrated *Thomas Aquinas* (p. 4) lived in 1272 as professor of philosophy at the university as it then existed, and his lectures were attended by men of the highest rank, and even by the king himself. His cell, now a chapel, and his lecture-room

still exist. *Giordano Bruno* studied here at a later date. The *Accademia Pontaniana*, founded in 1471 by the learned humanist *Giovanni Pontano*, met here until it was transferred to the Palazzo Tarsia, at the foot of Sant' Elmo. The monastery is now occupied by various public offices.

The small church of *Santa Maria della Pietà de'Sangri*, or *La Cappella Sansevero* (Pl. F, 4; adm. 1 fr.), at the corner of the Vico and Calata Sansevero, was the burial-chapel of the Palazzo Sansevero (now pulled down), belonging to the Sangri di Sansevero family. The marble works in this chapel — Dead Christ enveloped in a winding-sheet, Cecilia Gaetani, wife of Antonio di Sangro, as Pudicitia, and the 'Man freeing himself from the Net of Error', by Giuseppe Sammartino, Ant. Corradini, and Franc. Queirolo — exhibit all the bad taste of 18th cent. art, its tricky effects with transparent garments, its artificiality, etc., combined at the same time with a high degree of technical finish. — By descending the Vico Mezzocannone, which leads to the S. from San Domenico, and then following the Vicoletto Mezzocannone, the third cross-street to the right, we reach the Piazza di San Giovanni Maggiore, in which rises the church of *San Giovanni Maggiore* (Pl. F, 5), recently entirely rebuilt. The adjacent chapel of *San Giovanni de' Pappacoda* possesses a Gothic portal of the school of Baboccio (1415).

We now return to the Largo San Domenico Maggiore (p. 55) and proceed to the N.E. by the Strada Nilo and by the Strada San Biagio de' Librai (p. 58) farther on. Immediately to the right is **Sant'Angelo a Nilo** (Pl. F, 4; open until 11 a.m.), erected in 1385. To the right of the high-altar is the *Monument of the founder, Cardinal Rinaldo Brancaccio (d. 1427), by *Michelozzo*, executed at Pisa in 1416-29 but still perpetuating the style of the Gothic monuments of Naples; the exquisite central relief, with the Assumption, is by *Donatello*.

The Strada dell' Università (the second street from the Largo San Domenico to the right) descends hence to the right to the not far distant **University** (Pl. F, G, 4; *Regia Università degli Studi*), founded in 1224 by Emp. Frederick II., reconstituted and removed in 1780 to the Jesuits' College, which was built in 1605. It is one of the most ancient in Europe, and possesses five faculties, about 100 professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. It is attended by about 5000 students. The library, on the upper floor, to the right, is open from 9 to 7 daily (librarian, *A. Miola;* 353,000 vols.). The court contains a few busts (including a fine one of Giac. Leopardi; p. 110) and the statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863. An extensive new University Building has been constructed in the Corso Umberto Primo (p. 47).

Proceeding in a straight direction from the university we reach the Largo San Marcellino, with the Renaissance facade of *San Marcellino* on the right and the richly decorated church of **Santi Severino e Sosio** (Pl. G, 4) on the left, the latter begun in 1494 and completed in 1537 by Gian Franc. Mormanno.

Interior. The ceiling is adorned with frescoes by *Franc. di Mura*, replacing the original works by *Corenzio*, who is interred by the entrance to the sacristy. In the 4th chapel to the right is a good work of the *Neapolitan School of the 15th Cent.* (Madonna and San Severino, with other saints). From the last chapel in the right aisle a finely carved Renaissance door leads to the sacristy, the vestibule of which contains (in the second room to the right) the fine tomb of a child, Andrea Bonifacio Cicara, by *Giovanni da Nola* (1530); opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro. Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giov. da Nola* (1539-45). The beautifully carved choir-stalls are by *Torelli* (1560-75). In a chapel to the left of the choir is the tomb of the historian Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611; by *Naccherino*) and the Duca Francesco de Mormilis (d. 1649). The 2nd chapel in the N. aisle contains a fine altar-piece by Raphael's pupil, *Andrea da Salerno*, in six sections, with a Madonna, Crucifixion, and saints.

The monastery connected with this church has since 1818 been the depository of the *Neapolitan Archives*, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 onwards, and include the Norman, Hohenstaufen, Angevin, Aragonese, and Spanish periods. The documents of the Angevin period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them, 10-3, must be obtained from the director of the Archives, *Cavaliere E. Casanova.*)

The entrance to the cloisters is by a gateway to the right in the street ascending to the left of the church. The custodian's office is immediately to the left (25 c.). The walls of the cloisters are adorned with twenty Frescoes of scenes from the life of St. Benedict, ascribed to *Ant. Solario*, surnamed *Lo Zingaro* (comp. p. liii), and his pupils, somewhere about the beginning of the 16th cent.; they are unfortunately much damaged and badly restored. The best of the series is that in grisaille representing the youthful saint on his way to Rome with his father and nurse. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree, said to have been planted by St. Benedict, on which a fig-tree is grafted.

Returning to the principal street (p. 57), the continuation of which is here called the Strada San Biagio de'Librai, we pass the *Monte di Pietà* (1605), or public loan-establishment, on the right. A little to the left, in the Strada San Gregorio, is the church of *San Gregorio* (Pl. F, G, 4), an edifice of 1572, with a carved door, a carved and painted Renaissance ceiling, and frescoes by Luca Giordano and others. After about $^1/_4$ M. our street is crossed by the broad Via del Duomo (p. 64), the left branch of which runs to the Strada de' Tribunali, leading straight to the Castel Capuano mentioned at p. 59.

We follow the Strada Forcella straight on for 3 min., then bend to the right into the Strada Sant' Egiziaca a Forcella, and 150 paces farther on (near a fenced-in fragment of an ancient wall) turn to the left into the STRADA DELL' ANNUNZIATA, in which rises the church of the **Santissima Annunziata** (Pl. H, 4), erected in 1757-82 from the plans of *L. Vanvitelli* on the site of an earlier church dating from Robert the Wise (1318). In front of the high-altar is the unpretending tomb of the notorious *Queen Johanna II.* (d. 1435). The sacristy (entr. from the 3rd chapel on the right), once a magnificent room but now neglected, and the adjoining treasury have tiled floors and contain frescoes by *Corenzio* and elaborate woodcarvings by *Giovanni da Nola* (left wall of the sacristy, ca. 1540), *Domenico d'Auria*, and *Caccavello* (1571). — Adjoining is the large *Casa dei Trovatelli*, or Foundlings' Home, shown by special permission only. To the left of the entrance is the niche (now built up) in which formerly worked the 'ruota' or wheel on which the foundlings were placed. The income of the home is about 400,000 francs. It is the popular custom to visit this home on April 24th and 25th.

The Strada dell'Annunziata ends a little farther on in the Strada della Maddalena, which leads to the left to the piazza immediately within the Porta Capuana. On our right here is the gate (see below); opposite us is the church of *Santa Caterina a Formello*, dating from 1519-93, with a dome constructed in 1523 (the first in Naples). On our left is the —

Castel Capuano (Pl. G, 3), usually called *La Vicaria*, founded by William I. and completed by Frederick II. in 1231 from a design by *Fuccio*, once the residence of the Hohenstaufen kings, and occasionally that of the Angevins. In 1540 Don Pedro de Toledo transferred the various courts of justice to this palace, where they remain to this day. The chief entrance is opposite the Strada de' Tribunali (p. 61). A visit to some of the courts affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. The criminal trials are held in the small chambers overlooking the inner court and begin about midday.

The ***Porta Capuana** (Pl. G, H, 3), built by Ferdinand I. of Aragon about 1485, was designed by *Giuliano da Maiano* and is one of the finest Renaissance gateways in existence. On the entry of Charles V. in 1535 it was decorated with reliefs and statues on the outside by *Giovanni da Nola*. The niche above was added after the plague of 1656. Like most of the other gateways at Naples it is flanked by two handsome round towers.

Past the outside of this gate, a little to the E., runs the *Corso Garibaldi* (p. 49). Near the gate is the station for the Caivano and Aversa tramways (Lines B & C, p. 30), close beside which is the station of the branch-line to Nola-Baiano (Pl. H, 3; p. 242, 243).

Outside the Porta Capuana stretch the verdant and fertile *Padùli* (*i.e.* paludi or marshes), a district about 20 sq. M. in area, the kitchen-garden of Naples, in which crops succeed each other in continuous rotation all the year round. About 1½ M. beyond the gate the tramway (Nos. 16 & 21, p. 29) reaches the large slaughter-house *(Macello)* and the new industrial quarter (comp. p. 39). Opposite, on the slope of the hill of *Poggioreale*, lies the —

Campo Santo Nuovo, laid out in 1836. From the lower entrance the principal avenue leads to a rectangular space, containing the tombs of the chief Neapolitan families. Farther up is the *Church*, in which a solemn service is held on All Souls' Day (Nov. 2nd; 'Giorno dei Morti'). Through the open doorway beside the church we enter the imposing colonnaded *Atrium* of the cemetery, in the centre of which is a colossal *Statue of Religion*, by Angelini. The cemetery contains numerous odd-looking chapels erected by guilds and societies. These consist of two apartments, in the lower of which the bodies are buried for about 15 months, until they are completely parched (not decayed) through the action of the tufa soil. They are then removed to the upper apartment and placed in niches covered with marble slabs.

Leaving the cemetery by the upper gate we reach the road from the Reclusorio (p. 51). In this road, a few yards farther on, to the left, is the *Cimitero della Pietà*, or burial-ground of the poor, opened in 1888. This cemetery, which is laid out in terraces, resembles a huge amphitheatre. In the centre stands a *Pietà* in marble and at the top of the hill is a chapel.

About ⅔ M. to the W., on the way to the Reclusorio, and by the station on the tramway-line to Capodichino (Line C, p. 30), lies the well-kept **Protestant Cemetery** *(Cimitero Protestante;* visitors ring at the gate, ½ fr.). A very large proportion of the names observed here are English, German, and American (among others that of Mrs. Somerville, the mathematician, d. 1872).

Starting from the piazza within the Porta Capuana, and passing in front of the church of Santa Caterina (p. 59), we now follow the Strada Carbonara (Pl. G, 3), which leads in 8 min. to the Strada Foria (p. 51). On the right, at the point where the street narrows, a broad flight of steps ascends to the church of —

San Giovanni a Carbonara (Pl. G, 3), erected in 1344 and enlarged by King Ladislaus. Entrance by a side-door to the left.

The **Monument of King Ladislaus* (d. 1414), by *Andreas de Florentia*, erected by Johanna II., the king's sister, stands at the back of the high-altar (restored in 1746). It is still in the Gothic taste and of very imposing general effect, as well as carefully executed in the details. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in recumbent posture, receiving the benediction of a bishop (in reference to the removal of the excommunication under which the king lay at his death); underneath, Ladislaus and Johanna; the whole is supported by statues which represent the virtues of the deceased. The inscriptions are by *Sannazaro*.

The Cappella del Sole, behind this monument, contains the unfinished tomb of the Grand Seneschal *Ser Gianni Caracciolo*, the favourite of Johanna II., murdered in 1432, also by *Andreas de Florentia* (?). It was erected by his son Troiano and reveals traces of the dawn of the Renaissance. Inscription by *Lorenzo Valla*. The frescoes, representing scenes from the life of Mary and the Acta Sanctorum, are partly by *Leonardo da Besozzo* of Milan (1426). The majolica tiles of the pavement date from ca. 1440. — The Chapel of the Caraccioli di Vico, to the left of the high-altar, a circular temple erected and ornamented in 1516-57 from the designs of *Girolamo da Santa Croce*,

contains sculptures by *Giov. da Nola*, *Girol. da Santa Croce*, *Caccavello* (altar-relief of the Adoration of the Magi), *Scilla*, and *Domenico d'Auria*, and the monuments of Galeazzo (to the left) and his son, Nicolantonio Caracciolo (opposite). — The Chapel of the Caraccioli di Sant'Eramo (the old sacristy), on the left side of the church, nearly opposite the entrance, contains fifteen scenes from the history of Christ by *Vasari* (1546; much injured). — At the right of the entrance to this chapel is a Madonna delle Grazie, a marble statue by *Naccherino* (1571). — On the left, farther on, is a large altar in the form of a chapel, called the Chapel of the Miroballo and consecrated to John the Baptist, with Renaissance sculptures of the 15th cent. (renewed in 1619). — Beside the entrance is a fragment of a 14th cent. fresco, representing John the Baptist and the Angel of the Annunciation (the Madonna effaced).

The Congregazione di Santa Monica (generally open on great festivals only), with a separate entrance at the top of the flight of steps leading to the church, contains the monument of Ferdinando di Sanseverino by *Andreas de Florentia* (1432). The portal is by the same sculptor.

Near San Giovanni a Carbonara was once the arena for gladiatorial combats, of which, in the time of Johanna I. and King Andreas, Petrarch was a horror-stricken spectator.

We now return to the Castel Capuano (p. 59).

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano, the busy Strada de'Tribunali (Pl. G, F, 3, 4) leads in a S.W. direction towards the Via Roma. Following this street we pass (on the left) the Romanesque entrance of the *Ospedale della Pace* and soon reach the small piazza of *San Gennaro* on the right, the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 136), to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the stairs to the cathedral (principal entrance in the Via del Duomo, see p. 64).

The **Cathedral** (Pl. G, 3), or *Cattedrale di San Gennáro (St. Januarius;* originally dedicated to the Madonna), was begun in 1272 by Charles I. of Anjou on the alleged site of a temple of Neptune, continued by Charles II. after 1294, and completed by Robert, grandson of the founder, in 1323. It is in the French-Gothic style, with lofty towers and pointed arches. In 1456 the church was nearly destroyed by an earthquake, but it was afterwards rebuilt by Alphonso I. During the 17th and 18th centuries it underwent frequent alterations and restorations, but it still retains many of its original characteristics. The edifice is a basilica, the aisles of which have a Gothic vaulting.

Interior. The ceiling-paintings of the Nave are by *Santafede* (the square ones) and *Vincenzo da Forti* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance is the monument to (l.) Charles I. of Anjou, (r.) Charles Martel, King of Hun-

gary, eldest son of Charles II., and (in the middle) Clementia, wife of the latter and daughter of Rudolph of Hapsburg, erected by the viceroy Olivarez in 1599. Above the side-doors are paintings by *Vasari* (1546), representing David playing the harp and the patron-saints of Naples; the heads are portraits of Pope Paul III. and other members of the Farnese family.

The 3rd chapel in the S. Aisle is the **Chapel of St. Januarius** (adm. 8-12), commonly known as the *Cappella del Tesoro*, with a magnificent brazen door. On the right and left are two lofty columns of greenish marble, and above is the inscription: 'Divo Januario, e fame, bello, peste, ac Vesuvi igne mira ope sanguinis erepta Neapolis, civi patrono vindici'. The chapel, though its erection was vowed during the plague in 1526, was not built until 1608-37, from *Fr. Grimaldi's* designs and at a cost of a million ducats (about 212,000*l.*). The interior of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains seven altars and forty-two columns of broccatello. The work of adorning the chapel with painting was entrusted to *Domenichino*. Of the five oil-paintings on copper four only are entirely by his hand (healing of the sick before the tomb of the saint; beheading of the saint; resuscitation of a youth; cure of one possessed with a devil). The fifth picture (martyrdom of St. Januarius) was completed by Spagnoletto (1646). The painting of the dome also was given up by Domenichino, Guido Reni, and Lanfranco owing to the threats of their jealous Neapolitan rivals, Spagnoletto and Corenzio. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano;* a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-nine other busts in silver of the patron-saints of the city (1605 et seq.); and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 114). The liquefaction of the blood, which, according to the legend, took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, is the occasion of the greatest festival of Naples and takes place thrice annually during several successive days (1st Saturday in May, in the evening, Sept. 19th, and Dec. 16th). According as the liquefaction is rapid or slow it is considered a good or evil omen for the ensuing year. Travellers by applying to the Sagrestano may often secure a good place near the altar during the solemnity. The May celebration of the miracle takes place in the church of Santa Chiara, from which the liquefied blood is then borne in solemn procession to the cathedral.

In the S. aisle, farther on, is the Cappella Brancia (the 5th), which contains the handsome tomb of Cardinal Carbone (d. 1405) by *Ant. Baboccio* (?). — In the S. Transept is the chapel of the Caraccioli, with the monument of Cardinal Bernardino Caracciolo (d. 1268).

At the back of the transept, to the right, is the entrance to the Cappella Minutolo (adm. daily 10-12; small fee; the printed description offered here for 1 fr. is useless), in the Gothic style, with 14th cent. frescoes, spoiled by repainting. Over the principal altar, monument of Card. Arrigo Minutolo (d. 1412), with a relief of the Virgin and the Apostles, by *Ant. Baboccio* (?); other tombs of the 14th and 15th cent.; triptych of the Trinity on the altar to the left, a good early-Sienese work by *Taddeo di Bartolo;* portraits of the Minutoli (1410-62) on the lower part of the walls. — The adjoining Cappella Tocco (Capp. di Sant'Aspreno) contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar (staircase to the right, with brazen doors; fee 30 c.) is the *Confessio, or crypt, with ancient columns and beautiful marble ceiling, erected by Cardinal Oliviero Carafa in 1497-1508 and

forming the richest example of Renaissance decoration in Naples. The ornamentation is by *Tommaso Malvito* of Como. The Confessio contains the tomb of St. Januarius, behind which is the kneeling statue of the founder, by *Malvito*. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic chapel of the Capece Galeota, to the left of the high-altar, contains a painting of Christ between St. Januarius and St. Athanasius, 15th century.

In the N. Transept, by the door of the sacristy, are the tombs of (r.) Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, partly restored in the 16th cent.; (l.) Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andreæ Caroli Uberti Pannoniæ regis f. Neapolitanorum regi Joannæ uxoris dolo laqueo necato Ursi Minutili pietate hic recondito'. To the left of the latter tomb is that of Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the N. Aisle, next the transept, is the Cappella de' Scripandi, adorned with an Assumption of the Virgin, by a late imitator of *Perugino*. — In the middle of the N. aisle is the entrance to Santa Restituta (see below). — In the following chapel: Entombment, a relief by *Giovanni da Nola;* above it, Unbelief of Thomas, a painting by *Marco da Siena* (1573). — In the vicinity (in the nave) is the font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left, and entered from it by a door in the left aisle (when closed, fee 25-50 c.), is the church of **Santa Restituta,** a basilica with pointed arches, said to occupy the site of a temple of Apollo, to which it is perhaps indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church. The foundation, erroneously attributed to Constantine the Great, dates from the 7th century. When the cathedral was built this church was shortened, and in the 17th cent. it was restored. In the chapel of Santa Maria del Principio, at the end of the left aisle, is a mosaic of the Virgin with St. Januarius and Santa Restituta, executed in 1322 by *Lellus*. On the lateral walls near the chapel are two bas-reliefs from an altar-screen, of the 12th cent., each in fifteen compartments: to the left, the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. At the back of the high-altar, the Virgin with St. Michael and Santa Restituta by *Silvestro de' Buoni* (?), a good work of a mixed Umbrian and Neapolitan style (forged signature; painted after 1500). On the entrance-wall is the monument of Al. S. Mazzocchi, the epigraphist. — The chapel *San Giovanni in Fonte* (closed; entered from the *Cappella Piscicelli*, which contains a 15th cent. tabernaculum) to the right, formerly the baptistery of the church, dates from the second half of the 5th cent., though an inscription to the right of the door describes it as having been built by Constantine in 343. The small dome is the first in Italy in which the transition from the square to the vaulted part is so managed. It is adorned with well-restored mosaics of the 5th cent. (Christ, the Virgin, etc.; 'al fresco' heads of later date).

The *West* or *Principal Façade* of the cathedral (comp. p. 61) was re-erected by Nic. Breglia and Gius. Pisanto (partly from designs by Enrico Alvino) in 1877-1905 in the style of the façades of the cathedrals of Orvieto and Siena. The sculptural decoration is by Franc. Ierace, Dom. Pellegrini, Raff. Belliazzi, Cepparulo, and other Neapolitan masters. The division of the church into nave and aisles is reflected by three windows (each with three lights) and by three doors, of which that in the middle is the original entrance of Baboccio (1407). A tower is being erected at each side.

In front of the cathedral-façade runs the Via del Duomo (Pl. F, G, 3-5), a street diverging from the Strada Foria (p. 51) and running nearly parallel with the Via Roma. Many of the densely packed houses of the old town were demolished to make way for this street, which extends down to the sea. — Adjoining the cathedral on the right (N.) is the extensive *Archiepiscopal Palace* (Pl. G, 3; 13th cent.), entirely restored by Cardinal Filomarino in 1647. The principal façade is in the Piazza Donna Regina.

Opposite is the church of **Santa Maria Donna Regina,** founded along with the adjoining convent by Maria of Hungary (d. 1323), consort of Charles II. of Naples. The tomb of the foundress, by *Tino di Camaino* and *Gallardo Primario* (1325-26), is to the left of the high-altar in the 'new' church (1620; entr. from the sacristy). The 'old' church, at the back of the present edifice, has been converted into the Museo Donna Regina (knock at Vico Donna Regina 25; mount the stairs; fee 30-40 c.), containing some fresco-cycles of great importance in the history of art, ascribed by Ad. Venturi to Giotto's contemporary *Pietro Cavallini* (ca. 1308). They include scenes from the Passion, the legend of St. Elizabeth of Hungary (these opposite the entrance), the legends of SS. Catharine and Agnes (by the entrance), and the Last Judgment. The fine coffered ceiling, with the admirable wood-carving in the middle of it, is probably by *Pietro Belverte* (beginning of the 16th cent.).

In the Strada Anticaglia (Pl. G, F, 3) are two arches of an ancient *Theatre,* in which the Emperor Nero appeared as an actor.

Farther down the Via del Duomo, to the right, is the **Palazzo Cuomo** (Pl. G, 4), an imposing early-Renaissance building, erected in 1464-88 for Ang. Cuomo, probably by Florentine artists. The original site being in the line of the new street, the palace was taken down, carefully re-erected about 65 ft. farther back in 1882-86, and opened as the **Museo Civico Filangieri,** presented to the town by *Prince Gaetano Filangieri* (d. 1892). Adm., see p. 37; closed in summer. Catalogue (1888), 2 fr.

The large vestibule on the Ground Floor, adorned with mosaics by Salviati in the style of the 14th cent., contains antiques and weapons, including an Aragonese breech-loading field-piece of the 15th century. — A winding staircase ascends to the First Floor, which forms a tasteful exhibition-hall. Here are artistic weapons of the 16-18th cent., two Italian chests of the 16th cent., gems, enamels (in the foremost case, Nos. 1023 and 1025 are by *Pénicaud* of Limoges), and about 60 paintings. Among the last are (beginning with the right wall): 1466. *Giulio Campi,* Madonna; 1439. *Jan Steen,* Tavern; 1431. *Fragonard,* Lady surprised by her lover; 1489. *Bern. Luini,* Madonna with the donor, a lady of the Bentivoglio family; (at the end) 1493. *Boucher,* Venus; 1440. *Spagnoletto,* St. Mary of Egypt; (left wall) 1438. *Bonifazio,* Descent from the Cross; 1469. *J. van Eyck* (? *Patinir*), Madonna; adjacent, 1506. *Sandro Botticelli* (not Dom. Ghirlandaio), Portrait of a man; 1455. *Spagnoletto,* Head of John the Baptist; in the gallery, 1446. *Van Dyck,* Christ on the Cross. — Also, in the gallery, Italian majolica, porcelain from Capodimonte, etc.

We now return to the Strada de' Tribunali and follow it to the left towards the Via Roma. Immediately to the right opens the small *Largo Gerolomini*, with the church of **San Filippo Neri** (Pl. G, 3), or *de' Gerolomini*, erected in 1592-1619, in an elaborate baroque style.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano;* high-altar-piece by *Giovanni Bernardino Siciliano;* lateral paintings by *Corenzio*. The Renaissance ceiling is heavily gilded. The sumptuous chapel of San Filippo Neri, to the left of the high-altar, contains a ceiling-fresco by *Solimena*, and that of St. Francis of Assisi (5th chap. to the left) a painting by *Guido Reni*. Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico (1670-1744). The sacristy (entrance to the left) contains (in a back-room) paintings by *Andrea da Salerno, Corrado, Domenichino, Salimbeni, Guido Reni*, and others. Catalogue provided.

To the right, farther on, is situated **San Páolo Maggiore** (Pl. F, 4), approached by a lofty flight of steps, and built in 1590 by the Theatine *Franc. Grimaldi* on the site of a temple to Castor and Pollux (of the early imperial era). The beautiful portico of the temple remained *in situ* until destroyed by an earthquake in 1688, and two Corinthian columns with part of the architrave are still to be seen. The church contains numerous decorations in marble, and paintings by *Corenzio, Stanzioni, Marco da Siena,* and *Solimena*. The cloisters (entrance in the Strada San Paolo 14) are borne by 22 ancient granite columns. During the Roman period this was the central point of the city.

In the small piazza in front of San Paolo, on the other side of the Strada de'Tribunali, to the left, stands the church of **San Lorenzo** (Pl. G, 4), rebuilt in the Gothic style by Charles I. of Anjou in 1266-84. The portal and the choir, with its ambulatory and garland of chapels in the northern style, are, however, the only survivals of this period, the nave having been almost entirely rebuilt in the 17th century. The slender belfry beside the church was built in 1487 in the style of the early Renaissance.

The Interior is at present being restored. The large picture over the chief entrance, Jesus and St. Francis, is by *Vincenzo Corso*. To the right of the entrance is the tombstone of Lodovico Aldemoresco, by *Baboccio* (1421), sadly mutilated, but interesting as the earliest monument showing the family of the deceased in attitudes of devotion. Near this, in the pavement, is the tombstone of the naturalist Giambattista della Porta (1550-1616). — The Coronation of King Robert by St. Louis of Toulouse, with a predella (signed), in the 7th chapel to the right, is by *Simone Martini* of Siena (painted soon after 1317). The chapel contains also fragments of frescoes in the Sienese style. — St. Anthony of Padua, on a gold ground, in the chapel of that saint in the N. transept, and St. Francis as the founder of his Order, in the chapel of St. Francis in the S. transept, are both perhaps by *Simone Napoletano* and show traces of Flemish influence. The three statues of St. Francis, St. Lawrence, and St. Anthony, and the fine reliefs on the high-altar are perhaps by *Girolamo da Santa Croce*. — In the ambulatory behind the high-altar, to the right as we enter, are the monuments of (1) Catherine of Austria (d. 1323), first wife of Charles, Duke of Calabria, with a pyramidal canopy and adorned with mosaics; (2) Johanna of Durazzo, daughter of Charles of

Durazzo, and her husband Robert of Artois (d. 1393 & 1383; the inscription naming 1387 as the year of the death of both is a later addition), a work of *Baboccio* (1399); below are three Virtues, above them two angels drawing aside the curtain. Then, in a closed space, (3) Charles I. of Durazzo, killed at Aversa in 1348. At the end of the apse, (4) Mary (d. 1371), the two-year-old daughter of Charles III. In the passage to the Strada de'Tribunali is the epitaph of Iacopo Rocco, by *Francesco da Milano*.

The monastery connected with the church was once the seat of the municipal authorities, a fact recalled by the coloured arms of the different Sedili, or quarters of the town, which are still above the entrance from the street. — In 1345 Petrarch resided in this monastery; and Boccaccio, when in the church of San Lorenzo (1334), beheld the beautiful princess whose praises he has sung under the name of Fiammetta.

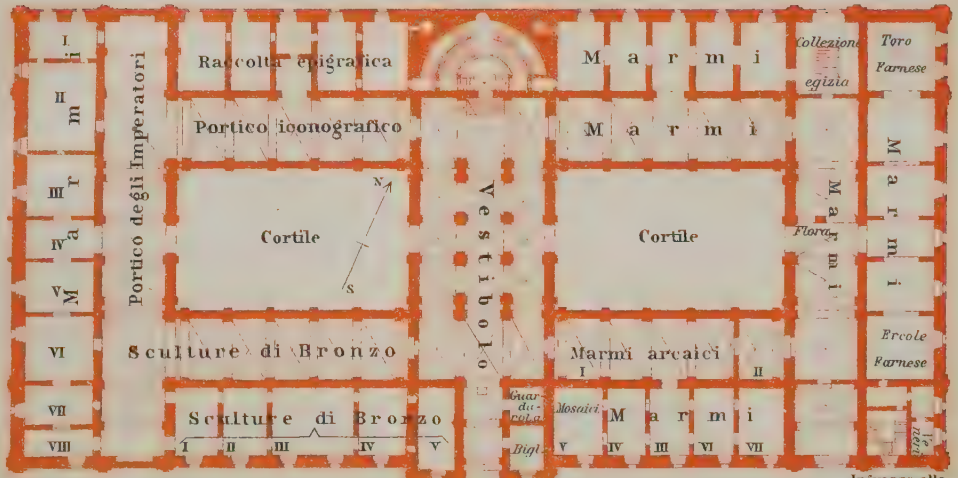
In the direction of the Via Roma, to the left, is situated *San Pietro a Maiella* (Pl. F, 4), erected by Giovanni Pipino di Barletta, the favourite of Charles II. (d. 1316; his tomb is in the left transept), with ceiling-frescoes from the lives of Cœlestine V. and St. Catharine of Alexandria, by Calabrese. [This church is closed and doomed to demolition.] In the adjacent monastery is established the Conservatorium of Music (*Reale Collegio di Musica*), founded in 1537, which has sent forth a number of celebrated composers (*e. g.* Bellini) and was long presided over by Mercadante (d. 1870). A number of valuable MSS. of Paesiello, Iomelli, Pergolese, and other eminent masters are preserved here. — The adjoining Piazza di Santa Maria di Costantinopoli is embellished with a *Statue of Bellini* (Pl. F, 4; comp. p. 418). — Through the Porta Alba we reach the Piazza Dante in the Via Roma (see p. 50).

IV. The Museum.

In the upper part of the town, in the N. prolongation of the Via Roma, to the W. of the Piazza Cavour (see p. 50; $1^1/_2$ M. from the Piazza San Ferdinando; omnibus thence, see p. 30; electric tramways Nos. 4, 6, 14, 24, see p. 29), rises the —

****Museo Nazionale** (Pl. E, F, 3). It was erected in 1586 by the viceroy the Duke of Ossuna from the plans of Dom. Fontana as a cavalry barrack, and in 1616 it was ceded by Count Lemos to the university, which was accommodated here until its transference to the Gesù Vecchio in 1780. Since 1790 the building has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of *Museo Reale Borbonico*. Here are united the collections belonging to the crown of Naples, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiæ, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled. — Director, *Prof. Vittorio*

MUSEO NAZIONALE.



PIANTERRENO.

Wagner & Debes, Leipzig

Spinazzola, superintendent of the excavations in Naples and Campania. — Illustrated Italian catalogue of the *Antiquities*, by De Petra, Sogliano, Mariani, and others (1911), 12 fr., of the *Pinacoteca*, by Aldo de Rinaldis (1911), 7 fr., together 16 fr. Good English guide (illus.) to the museum, 2 fr.

The Entrance is in the street leading from the Via Roma to the Piazza Cavour, opposite the Galleria Principe di Napoli (p. 51). Admission, see p. 37. Tickets are obtained to the right, in the archway. Sticks and umbrellas must be given up at the *Guardaroba* (cloak-room), to the right (10 c.). The officials, some of whom speak French, readily give information (no fee).

Permission to copy, measure, photograph, or study, which is accorded without charge to artists and archæologists (comp. p. xxvi), is obtained at the *Office*, on the top floor of the building (entrance by the door at the right end of the façade; also to the library, p. 95; lift). This permission includes also Pompeii, Pæstum, Herculaneum, Pozzuoli, and Capua.

The following is a sketch of the general arrangements: —

A. Ground Floor (comp. the Plan).

East Wing or Right Side: *Marble Sculptures* of the *Archaic Period* (p. 68), of the *First Golden Age* (5th cent. B.C.; p. 69), of the *Second Golden Age* and the *Hellenistic Period* (p. 71); *Mosaics* (p. 70); *Egyptian, Terracotta, and Prehistoric Collections* (p. 74); *Fragmentary Sculptures and Architectural Remains* (p. 74); *Painted Sculptures* (p. 75).

West Wing or Left Side: *Greek Portraits* (p. 75); *Inscriptions* (p. 76); *Roman Portraits and Reliefs* (pp. 76, 77); *Battle of Alexander* (p. 77); *Large Bronzes* (p. 78).

B. Entresol.

East Wing: *Ancient Frescoes* (p. 81).

C. First Floor (comp. Plan, p. 84).

East Wing: *Articles of Food from Pompeii* (p. 84); *Small Bronzes* (p. 84); *Library* (p. 95).

D. Second Floor (comp. Plan, p. 87).

East Wing: *Ancient Glass* (p. 87); *Gold and Silver Ornaments* (p. 88); *Weapons* (p. 88); *Gems* (p. 88); *Papyri* (p. 89); *Coins* (p. 89); *Vases* (p. 89); *Santangelo Collection* (p. 90); *Collezione Cumana* (p. 90).

E. First Floor (comp. Plan, p. 84).

West Wing: *Picture Gallery* (p. 90); *Tapestries* (p. 95); *Renaissance Objects* (p. 95); *Drawings* (p. 95).

A. Ground Floor.

Leaving the entrance-gateway we pass into a large **Vestibule** (*Vestibolo*), divided by pillars into three parts, at the end of which are the stairs ascending to the upper floors (pp. 81 et seq.). By the entrance-wall, to the right and left, are two large *Cipollino Columns*, with archaistic Greek inscriptions (found at Rome, in a sanctuary of Demeter on the Via Appia).

In the middle aisle (Portico Centrale) of the Vestibule, to the left, 6780. So-called *Puteoli Base*, which once bore an equestrian statue of Emp. Tiberius and is adorned with the personifications of 14 towns in Asia Minor which the emperor rebuilt after the earthquake of 17 A.D.; to the right, 6232. *Statue of Eumachia*, a priestess of Pompeii (p. 153), erected in her honour by the fullers; opposite, to the left, 6233. *Honorary Statue of Marcus Holconius Rufus*, a Roman military tribune, five times mayor of Pompeii (in the guise of Mars Ultor, as represented in his temple in the Forum of Augustus at Rome).

In the side-aisles of the vestibule are various sculptures, including statues of a distinguished family of Herculaneum. Right aisle (Portico di Destra): 6167. *M. Nonius Balbus*, the father; 6249. A daughter; (in the centre) 6104. Equestrian statue of a son, found in the so-called Basilica at Herculaneum. Left aisle (Portico di Sinistra): 6168. *Viciria Archais*, the wife of Balbus; 6244, 6248. Two other daughters; 6246. A son; 6211. Equestrian statue of the father, also found in the Basilica at Herculaneum.

The ****Collection of Marble Sculptures**, which we next enter, occupies the whole of the right wing of the groundfloor and half of the left. — Passing through the first door in the right aisle of the vestibule we enter the —

Portico of the Archaic Sculptures *(Marmi Arcaici)*. To the left, as we enter, is a small *Sacellum* of shell-limestone, with a goddess enthroned. To the right: 129,181. Fragment of a fine head in marble; 6556. Greek *Tombstone*, with a relief of a man playing with his dog (the representation of the somewhat complicated figure is still imperfect, but the movement has been graphically portrayed, and the naïve spirit of the whole is admirable); 6007. Poor copy of an *Athena Promachos*.

In the middle: *6009, *6010. *Harmodius and Aristogeiton*. The head of Aristogeiton, whose mantle hangs over his left arm, is ancient, but originally belonged to some other statue; the original head was bearded, and by the window-wall stands the plaster cast of an ancient head which resembles the group in style and is sometimes used to complete it.

After the expulsion of Hippias in B.C. 510 the Athenians erected in the Agora statues of Harmodius and Aristogeiton, the slayers of the tyrant Hipparchus. This group, the work of *Antenor*, was carried away by Xerxes in 480 and replaced in 478 by another executed by *Critios* and *Nesiotes*. The original statues were afterwards restored to Athens by Seleucus I. and Antiochus I. Soter, and the two groups stood side by side in the market-place, where they were seen by Pausanias the historian (2nd cent. of our era). The statues in the museum are a copy of the later group and thus represent the first revival of Attic sculpture after the disasters of the Persian wars. — Comp. p. xxxvii.

Farther on, in the middle, 6416. So-called *Farnese Gladiator*, a falling warrior, wounded and bleeding (head and arms modern).

This somewhat strange motive seems to have been often represented in the middle of the 5th cent. B.C. The most celebrated instance of it was a statue by the sculptor Cresilas on the Acropolis of Athens, but this cannot have been identical with the original of the present figure. The forms are exaggerated in the attempt to produce an appearance of great strength, and the manner in which the flowing blood is represented likewise reveals the crude taste of the copyist.

6006. So-called group of *Orestes and Electra*, a work belonging to the eclectic style introduced by Pasiteles towards the end of the Roman Republic (p. xxxix).

These two figures have no particular meaning and their juxtaposition here is quite arbitrary. The youth is an insipid copy of an archaic single statue. The head of the girl also betrays an archaic model, but her body is in the Hellenistic style. It is quite uncertain what the figures represent.

To the right, 109,621. Fine *Head of a Woman*, with archaistic coiffure; to the right of the last, 6408. *Warrior* (torso only antique; the motive resembles that of the Harmodius, see p. 68).

*6008. *Statuette of Artemis*, from Pompeii, with traces of painting and gilding.

This is a diminished, but faithful, copy of a chryselephantine statue, which was executed by Menaichmos and Soidas, at the end of the 6th cent. B.C., for Calydon, and was taken to Italy by Augustus after the battle of Actium. This work enjoyed great fame in antiquity and is remarkable for its graphic representation of nimble haste and frank gaiety.

We now enter the adjoining rooms containing **Sculptures of the First Golden Age** (5th cent. B.C.).

Room III. To the right of the entrance, *6322. Fine *Bust of Athena*, with a severe expression, probably after an early work of Cephisodotus, father of Praxiteles; to the right, headless *Statue of a Running Girl* with fluttering drapery, found in Naples; opposite, fine torso. By the window are two *Representations of *Aphrodite* in a transparent robe, after a celebrated original supposed to be the work of Alcamenes, a pupil of Phidias; that to the left is well-executed, that to the right is inferior. In the entry to Room IV (adjacent on the right) is a Greek *Stele* (6560).

Room IV. To the right, *6005. So-called *Juno Farnese*, the grandest representation of a goddess in the austere style that has come down to us from antiquity (comp. p. xxxvi).

It used to be believed that this head was a copy of the Hera of Polycletus; this, however, is wrong, as the style shows it rather to belong to an Attic school, and it is, besides, uncertain whether it really represents Hera.

Towards the window, *6011. *Statue of the Doryphoros*, from Pompeii, a fair copy of the celebrated figure executed by *Polycletus* as a standard example (*Canon*) of the system of proportions established by him (comp. pp. xxxviii, 80, 156); 6412. Better copy of the head of the same statue. Opposite the head, 6164. *Head with the rolled fillet of a Victor*, also after a work of Polycletus. By the walls, opposite each other, are two *Reliefs:* 6715. Two Carya-

tides and a seated woman, in a decorative style; 6725. Graces and nymphs dancing, a votive offering.

Room V. *Mosaics *(Mosaici)*. In the centre, on the floor, Fettered lion amid Cupids and Bacchanalian figures, from the House of the Centaur at Pompeii (p. 165). — On the entrance-wall, towards the window, 109,982. Skull and other symbols, found on a table in a triclinium at Pompeii; below, 9986. Actor trained by a poet; to the left and right, *Comedy scenes (by Dioscurides of Samos, according to the inscription); 9980. Partridge; 9983. Ducks; 9982. Two cocks after the fight; above, 9977, 9979. Examples of *Opus Alexandrinum*, corresponding to the modern Florentine marble mosaic. — By the window, to the left, 114,281. Doves around a bronze vessel (same motive as in the celebrated dove mosaic in the Capitoline Museum). Under the window, 9990. Animals of Egypt (which served as threshold in front of the mosaic of the Battle of Alexander; p. 77). — Farther on, 9991. Cupid, with wreath of vine-leaves and a wine-vessel, riding on a lion; below, *9994. Garland with masks; parrots, a wild cat with a partridge, and some fish, all from the House of the Faun (p. 162). Below the fish on the central pier is (124,545) an Assembly of seven disputing philosophers, with a celestial globe in the midst of them; all attempts to determine this scene and name the individual philosophers have been unsuccessful. In the niches, four mosaic columns from Pompeii (p. 168). — Right wall, large niche, probably intended for a fountain; on the left, Marriage of Neptune and Amphitrite.

We now return through RR. IV & III to —

Room VI, which contains the remains of a Greek temple of the 5th cent., discovered at *Locri* (pp. 271, xxxvi). In the middle are the figures of the two Dioscuri, belonging to a pediment group. The divine twins are said to have helped the Locrians in their war with Crotona, and are represented springing from their horses at the moment of their arrival from Sparta. The figure of the Triton suggests their miraculous ride across the sea; the metallic points were intended to keep off the birds. Adjacent are architectural fragments and pieces of terracotta facing. — In the entry leading to Room VII are an Attic *Votive Relief* to an Earth Deity and a *Votive Relief* to Hercules.

Room VII. On the central pillar of the entrance-wall, **6727. *Relief of Orpheus* (r.), *Eurydice, and Hermes* (see p. xxxvii). By the window-wall, 6304, 6303. *Heads of Athena*, of the period and school of Phidias. By the side-wall (right and left), 6395, 6396. Two *Statues of Aphrodite*, of the same period and school (head of the first modern); in the middle, 6369. *Female Head*, of the same date and school, probably also representing Aphrodite. Farther on, by the side-wall, 6261. Poor statue of *Apollo* on the omphalos. Adjoining this, to the right, 6393. **Head of Apollo;* the

type is that of the most dignified representation of the god, from the youthful period of Phidias, but this Neapolitan example has, unhappily, been so freely furbished up as to lose most of its distinctive individuality. *6024. *Statue of Athena*, after an original by Phidias or one of the pupils nearest akin to him; the copy is not very good in its execution, but its general effect is very imposing. — We now return to the portico of the Archaic Sculptures and proceed thence into the small —

Room II. In the centre, 119,917. Statue of a victorious *Pugilist* wearing a wreath, from Sorrento. This is derived from a bronze original by an Attic artist of the end of the 5th cent. and is remarkable for the fine forms of the head. By the walls are some bearded *Hermae* (of which No. 6419 is the best) and the statue (No. 6411) of a hastening and wounded *Boy* of almost feminine forms (the wound probably a modern addition). — We now proceed in a straight direction into the —

Portico of the Flora. Immediately to the right is a *Bust of Jupiter Ammon*, remarkable for its vigorous and lifelike expression, in spite of the fact that it is much weather-worn. — Opposite the entrance, 6360. *Statue of Æsculapius*, found on the Isola Tiberina at Rome, where stood a celebrated sanctuary of that god. — Also opposite the door, 6073. *Statue of Hermes*, after an original of the 5th cent.; the head is a Roman portrait, in which, however, some traits of the Greek original have been left. — To the right are some draped female figures, among which the ancient torso of the last is especially beautiful. — In the middle, 5999. *Neoptolemus with the Corpse of Astyanax* (comp. p. xxxix). [Continuation of the Portico, see p. 73.]

We now enter the adjoining rooms, which contain **Sculptures of the Second Golden Age of Greek Art and of the Hellenistic Period.**

Central Room. By the window, *6306. *Bust of the Bearded Dionysos* after Praxiteles, a replica of the so-called Sardanapalus of the Vatican, on a fine Bacchic altar. Above, on the wall, 6713. So called *Banquet of Icarius*, a Hellenistic relief representing Dionysos paying a visit to a victorious poet or actor on the day of his triumph. Opposite, 6353. *Statue of Eros*, a replica of the well-known Eros of Centocelle in the Vatican. — In the entry to the room on the right (S.), 6260. *Fragment of a Head of Zeus*, after the same original as the celebrated Zeus of Otricoli in the Vatican, probably a work of Bryaxis, a contemporary of Lysippus.

South or Second Room. To the right, 6034. Torso of a youthful *Dionysos* in a sitting posture; 6027. *Statue of Hera*, a poor copy of an original of the Phidian period, the head and limbs modern; **Torso of a Seated Man*, of admirable workmanship, a fragment of a replica of the celebrated Mars Ludovisi at Rome (the

original a work of Lysippus). — In front of the window, *6035. Torso of a statue of *Aphrodite*, one of the most beautiful representations of a nude woman that has come down to us from antiquity; to the right and left are an unpleasing figure of *Ganymede* and a statue of a *Sea Deity*.

In the entry to the third room, 6001. Colossal statue of the *Farnese Hercules* ('Ercole Farnese'), found in 1540 in the Thermæ of Caracalla at Rome. The hero holds in his right hand the golden apples of the Hesperides, the sign of his successful accomplishment of the twelve labours, and leans, faint and weary, on his club. According to the inscription, it is the work of the Athenian *Glycon*, who has spoiled one of the finest creations of Lysippus by the overstrained effort to express great muscular strength.

In the Third Room, to the right, 124,325. *Sarcophagus* of Metilia Torquata, with the myth of Achilles. Farther on, to the left, 6670. Round *Puteal* (well-head), with a relief of seven gods; *Torso of a Satyr*, in the Hellenistic style, of fine workmanship; 6675. *Puteal*, with wine-treading satyrs. - Three *Marble Vases*, the central one (6673) of especial interest; it is the work of Salpion of Athens, who, however, has here simply repeated an earlier motive (Hermes bringing the new-born Dionysos to the Nymphs). Comp. p. xxxix. — Here is also the *Venus of Sinuessa*, a fine torso of the imperial period, named after the spot (p. 21) where it was found (1911). — On the walls are Bacchic reliefs.

This room is adjoined by two smaller rooms, in the passage to which is an unimportant group of *Hercules and Omphale*, each with the other's attributes (6406).

In the First Small Room are four *Statuettes: to the left, 6014. *Dying Persian*, 6013. *Dead Giant*, 6015. *Wounded Gaul;* in the middle, 6012. *Dead Amazon*, all works of the first Pergamenian school.

King Attalus I. of Pergamum, having in B.C. 239 gained a decisive victory over the Gauls who had invaded Mysia, erected on the Acropolis at Athens four groups of statues as a votive offering for his deliverance. These represented the triumph of civilization and culture over brute force, as typified in the contests of the Gods and the Giants, the Athenians and the Amazons, the Athenians and the Persians at Marathon, and lastly of Attalus himself and the Celts. The original groups were of bronze, but the statuettes now before us, and others in Rome and Venice, are generally accepted as reproductions of some of the bronze figures, and, to judge from the quality of the marble and the style of workmanship, were themselves executed by Pergamenian sculptors of the period of Attalus. All the works of that school are characterized by a vigorous and broad realism. In order to appreciate these statuettes properly, we must think of them as forming parts of a group of numerous figures represented in more or less violent motion.

In the Second Small Room *(Sala delle Veneri)*, in the middle, 6020. *Venus Callipygus*, so called from that part of her body towards which she is looking, really a portrait-statue of a hetaira.

To the right of the window, *Statue of a Cowering Venus;* the original of the numerous representations of this motive was the work of a Bithynian artist named Dædalsas, who lived in the 3rd cent. B. C. The forms of his goddess recall the female figures of Rubens.

We now return to the Central Room and proceed in a straight direction to the Fourth Room. In the passage, 6350. *Head of the Bearded Dionysos.* To the left, 6017. *Venus of Capua*, found in the town of that name, a poorly executed copy of a fine bronze original which seems to have been a work of the 4th cent. B.C. The goddess was represented in the act of using a shield as a mirror. The celebrated Venus of Milo in the Louvre, a work of the 2nd cent. B.C., was modelled on the same original. — To the right, 6016. So-called *Adonis of Capua,* freely restored, probably originally a statue of Antinous; opposite, 6019. So-called *Psyche,* fragment of a statue of Aphrodite or of a nymph, of great attraction, although retouched and smoothed down in the 18th century. Above, **Persuasion of Helen,* a fine Greek relief: Aphrodite endeavours to induce Helen (seated on the left) to follow Paris (Alexandros), who with Eros stands before her; on the cornice above sits Aphrodite's helper, Peitho, the goddess of persuasion, in the form of a dove; Helen raises her right hand as if to ward off the temptation. — In the passage to the next room, to the right, 6274. Bust of *Jupiter Ammon.*

Fifth Room. To the left, 6022. *Satyr* with the infant Dionysos; 6329. *Pan* teaching the handsome shepherd *Daphnis* to play on the syrinx. To the right, statues of *Dionysos* and three *Satyrs.*

Last Room. To the left, 6307. *Dionysos and Eros.* — 6002. Group of the *Farnese Bull* ('Toro Farnese'), a copy of a famous work of the Rhodian sculptors Apollonius and Tauriscus, once in possession of Asinius Pollio, found in 1540 in the Thermæ of Caracalla in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, who had treated her with the greatest cruelty for many years, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness. The group is full of boldness and life, but is somewhat confused and top-heavy. The best point of view is that in which Dirce and the bull are seen between the two brothers (comp. p. xxxviii).

We now return through the Central Room to the Portico of the Flora (p. 71). Immediately to the right, in the middle, 6409. So-called *Farnese Flora*, found, like the Hercules (p. 72) and the Bull (see above), in the Baths of Caracalla at Rome. It is probably a reproduction on a colossal scale of a much smaller Greek original representing Aphrodite, and has no higher artistic worth than the Hercules and the Bull. The head, arms, and feet are modern. —

Unimportant statues of *Aphrodite* and *Dionysos;* charming statue of the *Hunting Artemis.*

From the Portico of the Flora we pass in a straight direction into the anteroom of the Egyptian collection.

Egyptian Collection. *Anteroom.* By the walls are casts of steles in the Museum of Turin. Heads of statues and sepulchral monuments. By the window, 1068. Kneeling figure of a minister, holding a small shrine, with an effigy of Osiris, between his knees. — We now descend the steps into an oblong room, by the window of which are a few sculptures: 1061. Isis (?); 1065. *Torso* in black basalt, entirely covered with small hieroglyphics. — In an adjoining cabinet are fragments of papyri, including part of the 'Book of the Dead' (ca. 1500 B. C.) and a report concerning canal-building (ca. 250 B. C.). Here also are some scarabæi and other small objects. — The *Second Room* contains mummies, an embalmed crocodile, dark-coloured marble or alabaster canopi (jars for containing the entrails of the deceased), and statues and other fragments of the Hellenistic and Roman periods.

The *Third Room* contains the **Terracotta Collection.** In the case to the left of the entrance, archaic architectonic reliefs from Velletri; to the right of the window and of the exit, architectonic terracottas from Metapontum and a number of votive offerings to a god of health in the form of parts of the human frame. More architectonic terracottas, Etruscan figures and coffin-lids, cork models of the buildings at Pæstum. — In the *Fourth Room* are terracotta sarcophagi and statues, including one of an actor. The wall-cases contain statuettes and cinerary urns in terracotta. — Beyond this room are a series of others containing the **Prehistoric Collection,** not open to the public. The collection includes pre-Hellenic objects from Striano (p. 134) and San Marzano near Sarno, from Cumæ (p. 121), from the caves of Pertosa (p. 261) and Zachito, and from the rock-tombs of Matera (p. 258). — We return and reascend the staircase to the anteroom.

The anteroom of the Egyptian collection is adjoined by a suite of five rooms containing **Fragmentary Sculptures and Architectural Remains.**

Room I. In the middle, *Statue of Athena;* to the right of the entrance, large *Fragment of a Relief,* with a god seated on the ground. To the left of the entrance, lower part of a figure (probably Aphrodite) seated on a ram. 6319. Statue of *Athena* (head modern).

Room II. To the right of the entrance, 6354. Statue of the dancing *Dionysos* with transparent robes and the nebris (fawn-skin). On the wall to the left of the entrance is a relief representing *Orestes* stealing away from the altar of Apollo at Delphi in order to go to Athens, and cautiously stepping over the sleeping Erinyes. On the rear wall is a fragment of a colossal figure of a *Giant,* recalling the contest of the giants from Pergamum at Berlin. To the left of this, *Head of a Goddess* with diadem, to the right, 6315. Head with curly hair *(Apollo?),* both Pergamenian. In the middle, *Eros,* encircled by a dolphin, throwing himself into the waves (a tasteless fountain-group).

Room III. In the middle, 6672. *Trapezophoros* (pedestal of a table) with a Centaur bearing an Eros on his back and, on the other side, Scylla in the act of swallowing one of the companions

of Ulysses. By the entrance and the exit are four *Puteals* or *Well Heads*, with delicately executed reliefs of garlands. On the side next the window, two beautiful *Candelabrum Bases*. By the entrance-wall, fine *Reliefs:* above, 6687. Scene from a comedy; 6688. Banquet; 6716. Old shepherdess carefully extracting a thorn from the sole of a shepherd (of whom nothing remains except the foot). Opposite, 6679. Eleusinian initiation, the veiled initiate sitting between a priest and a priestess; 6691. Nocturnal ride; *Masks* and *Oscilli* (round disks hung up in temples as votive offerings, adorned on both sides with reliefs). By the window to the left is a very realistic representation of a *Dog*. In another part of the room are other masks and circular reliefs; by the exit-wall is a group of a *Satyr and Nymph*, the charming composition of which is still obvious in spite of its much damaged condition.

Room IV. In the middle, 6374. *Atlas* bearing the celestial globe, on which the constellations are depicted in relief (after a Hellenistic model; the head of Atlas the only fine detail). By the walls are *Sarcophagi* and *Decorative Reliefs.*

Room V. In the centre, lower part of a statue of *Zeus*. By the walls, *Sarcophagi* and *Decorative Reliefs*. By the rear wall, statue of *Ferdinand IV.* of Naples, by Canova. — We now return to R. III and turn to the right into the —

Portico of the Painted Sculptures, which lies in front of the series of rooms just described. At the beginning, in the middle, *Statue of a Woman* with flowing drapery, in marmo bigio; the nude parts, now wanting, were in white marble. *Statuette of Meleager*, in rosso antico. Large *Statue of Apollo*, in basalt. Statuette and two statues of a *Kneeling Barbarian*, used as a support, probably after a Pergamenian model. *Diana of the Ephesians*, with face and hands of bronze. Three figures of *Isis*, in a black garment. *Hermanubis*, with the head of a dog. *Serapis* enthroned. In the middle, seated figure of *Apollo* in porphyry; the parts in white marble are modern. By the window-wall are two *Candelabra*. By the walls are a series of later *Votive Reliefs* to Apollo and the nymphs, and two representations of *Mithras* slaying the bull.

We now traverse the vestibule and enter the —

Portico of the Greek Portraits *(Portico Iconografico).* To the right: 6156. Bust of *King Archidamus* of Sparta, probably the third of that name, who was a contemporary of Lysippus, in the second half of the 4th cent. B.C.; 6126. Statue of a *Poet*, restored as Homer and found (along with Nos. 6210 and 6018) in the theatre of Herculaneum; 6149. Bust of one of the *Diadochi*, formerly wrongly named *Alexander*, but identified by the fillet and the short horns, which mark him as the 'new Dionysos'; 6150. Bust with a helmet, probably *King Pyrrhus* of Epirus, to judge from the wreath of oak-leaves; *6155. Admirable bearded *Hermes* (not

Demosthenes). — *6018. Statue of *Æschines*, the Athenian orator (389-314 B.C.) and champion of Philip of Macedon against Demosthenes, a statue found in the Villa of the Papyri at Herculaneum.

Demosthenes was the idealistic and fiery patriot (as illustrated in his portrait at the Vatican), while Æschines was the calculating opportunist and practical politician. In attitude and costume this figure recalls the fine statue of Sophocles in the Lateran Collection at Rome, but the arrangement of the drapery is less natural and quiet, a difference to be explained partly by the sculptor's desire to characterize his subject and partly also by the later date at which the Greek original of the Æschines was executed.

6154. Bust of an African *(Juba?)*; 6162. *Philosopher;* 6238. Statuette of *Moschion*, the philosopher and tragedian, with an inscription (head modern); *6023. *Homer*, an effectively executed replica of an ideal portrait which represents the prehistoric singer as a blind old man possessed, like a seer, by the overwhelming force of his inspired visions of human fate; *6135. Bust of *Euripides*, with an inscription; 6140. *Portrait Statue*, called in turn, without good ground in any case, Homer, Hesiod, and Apollonius of Thyana; 6133. *Bust of Sophocles;* 6415. *Hermes of Socrates*, bearing a Greek inscription from Plato's Crito ('I am and always have been one of those natures that must be guided by the reason, whatever the reason may be, which, upon reflection, appears to me to be the best'); 6143, *6136. *Philosophers;* *6132. *General;* 6139. *Poet.* — Behind, 6159. *Antisthenes;* 6130. *Lysias*, with an inscription; 6131. *Chrysippus;* 6163. *Euripides* (?); 6413. *Sophocles*, at an advanced age; 6129. *Socrates;* 6161, 6160. *Euripides;* 6146. *Herodotus;* 6144. Unknown man; 6152. *Philosopher;* 6153, 6147. Unknown subjects; 6151. *General* with a Macedonian helmet (a companion of Alexander the Great); 6158. *Ptolemy Soter* (?); *6148. *Philetaerus*, founder of the royal house of Pergamum. — In the middle: 6236. Double hermes of a *Roman* and a *Greek*, the latter wearing a beard (both unknown); 6239. Double hermes of *Herodotus* and *Thucydides*, with inscriptions; admirable Greek **Portrait Statue*, without a head.

In the middle of this Portico is the door leading to the **Collection of Inscriptions** *(Raccolta Epigrafica)*. This comprises upwards of 2000 Latin inscriptions, others in Oscan and other dialects, on stone and bronze tablets, and engraved *(graffiti)* and painted *(dipinti)* mural inscriptions from Pompeii. These are mostly epitaphs, but include also honorary and other inscriptions.

The Portico Iconografico is adjoined on the W. by the —

Portico of the Emperors *(Portico degli Imperatori)*, which contains chiefly **Roman Portraits**, though there are a few *Greek* ones in the N. part. Immediately to the right, 1037. Small head of a *Ptolemy* from Egypt; 6187, 6185, 6186. Three heads of the so-called *Seneca*, but really of a Hellenistic poet, most probably *Callimachus;* 6127. *Chrysippus;* 6128. *Zeno;* 6142. *Posidonius*, with inscription; 6141. Bust of an aged Greek *Warrior*, the ori-

ginal of which must evidently have been a statue in a pose of vigorous action; 6028. *Roman Bust* (early imperial period); 6025. Roman bust wrongly named *Brutus*. In the middle of the room, admirable **Hermes of a Greek Philosopher*, probably the finest Greek portrait that has come down to us. — By the other wall: 6194. *Small Head of a Woman* enveloped in a veil, a fine Hellenistic work; nine excellent *Roman Portraits* of the early imperial period. Farther on, 6070. *Roman Bust* of the time of the Antonines; 6079. *Marcus Aurelius;* 6081. *Lucius Verus;* 6031. *Antoninus Pius:* 6092. *Marcus Aurelius;* 6075. *Hadrian*. Beyond the doorway, 6058. *Titus*, wearing the corona civica; 6060. *Claudius;* 6046. *Caligula:* 6043, 6052. *Tiberius*. — By the window-wall, 109,516. Fine head of one of the *Claudii*. — In the middle, 120,424. *Head of a Woman*, 6029. *Seated Figure of a Matron* (not *Agrippina*), both of the Claudian period; *6033. Bust of *Caracalla;* 6030. Statue of *Antinous*, the favourite of Hadrian.

The Portico of the Emperors is flanked by a suite of eight rooms containing **Roman Statues, Busts, Reliefs, and Architectural Fragments.** The last three rooms contain also Roman bronzes. We begin with the room farthest to the N.

Room I, with Roman portraits of various epochs. To the right of the entrance, 6169. *Old Man* with a large hooked nose (early imperial period). At the end, 6106. Colossal bust of a *Dacian*.

Room II. To the right and left of the entrance, two busts of *Hadrian*. Farther on, to the right, 6071. *Antoninus Pius;* in the middle, 6078. Colossal head of the same emperor. Of the two statues opposite the exit, that to the left (6072) represents *Trajan*, that to the right (6095) *Lucius Verus*. The busts between them are *Plotina*, the wife of Trajan (6032; to the left) and *Faustina the Elder*, wife of Antoninus Pius (6076). Five *Reliefs* from the Basilica Neptuni at Rome, three with upright barbarian figures (representing nations subdued by the Romans), two with weapons.

Room III contains Roman architectural fragments, a colossal head of *Titus*, a colossal statue of *Tiberius*, and a fine bust of a *Girl*, bearing a striking resemblance to Tiberius (No. 6193, in the middle).

Room IV contains the **Mosaic of the Battle of Alexander*, found in 1831 in the House of the Faun at Pompeii (p. 162). This work represents the battle of the Issus at the decisive moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry and transfixes the general of the Persians, before the latter has time to disentangle himself from his wounded and fallen horse and to mount another held in readiness by an attendant. The chariot of the Persian monarch, who is struck with consternation at the sight of his expiring general, is prepared for retreat. In spite of the fact that the mosaic contains only 23 figures

(8 Greeks, 15 Persians), it succeeds in giving the impression of a great battle. Comp. p. xlvi. — In the middle, 6038. Colossal head of *Julius Caesar*(?); to the right and left of the last, 6041, 6044. Two statues probably representing *Octavia*, the sister of Augustus, and her son *Marcellus*, both from the Macellum at Pompeii.

Room V contains two colossal heads of *Vespasian* and a smaller head of the same emperor (6066, in the middle). Architectural fragments. *Statue of an Imperator*, restored as Julius Cæsar.

Room VI. Fragments of *Portrait Statues in Bronze.* In the middle, under glass, *Bust of Galba(?)*, in silver.

Room VII. Opposite the entrance, Colossal bust of *Zeus*, a beautiful and vigorous conception after a model of the 4th cent. B.C., found in the Temple of Jupiter at Pompeii. To the left, in the middle, bronze statue of the *Far-Shooting Apollo* and upper part of a similar statue of *Diana*, two insipid and unattractive works from Pompeii. The terracotta statues of *Zeus* and *Hera*, to the right, are from Pompeii also and are equally unattractive.

Room VIII. Wall-paintings, statuettes (976. *Isis*), and other objects found in the *Temple of Isis* at Pompeii. In the middle: 6290. Charming little *Head of a Girl;* 4991. Bronze hermes of *C. Norbanus Sorex*, with an inscription on the shaft.

The S. end of the Portico of the Emperors, Rooms I-V beyond this portico, and the portico behind these contain the ****Collection of Bronzes** *(Sculture di Bronzo)*, most of which are from Herculaneum, a few only from Pompeii. Their respective origins are distinguished by their different colours, due to the different effects produced by the material in which they were embedded (comp. pp. 130, 131, 145). The bronzes of Herculaneum are of a dark, black-green hue, while those of Pompeii are oxydized and of a light, bluish-green colour. This unrivalled collection deserves repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

To the left of the door between Room VIII and the Portico of the Emperors, *110,663. Bronze hermes of *L. Caecilius Jucundus*, a rich usurer of Pompeii, with an inscription on the shaft. More in front, 5635. Equestrian statue from Pompeii (p. 164) formerly taken for Nero or Caligula. By the window, 126,170, an admirable **Bronze Statuette* found at Pompeii a few years ago, representing a mortal in the guise of Hermes. It has been surmised that the head is a portrait of the Seleucid *Antiochus VIII.*, who was surnamed *Grypus* on account of his hooked nose. To judge from its strongly realistic and extremely lifelike character, the statue must have been produced in the Hellenistic period.

We now proceed in a straight direction into the **Main Rooms of the Bronzes, occupying the S. front of the building.

Room I. Bronzes from Pompeii. On a table by the window, *5002. Statuette of a bearded *Dancing Faun*, which gave its name to the House of the Faun in Pompeii; *111,495. *Youthful Satyr with a Wine-skin*, a fountain-figure. *5001. Statuette of *Silenus*, designed as the support of a vase; the air of exertion is admirably lifelike; the finely decorated base should be noticed.

In the middle, *5003. So-called Statuette of *Narcissus*, but really a youthful Dionysos, seeming to wake from a happy dream and to listen to distant music. This is a masterpiece of the school of Praxiteles, remarkable for its attractiveness and delicacy of execution.

The figure with its present base was found at Pompeii, but had originally another base, apparently of stone. When it was transferred to a circular base the workman seems to have left untouched the lead by which the right foot was soldered into the stone base, and inclined the figure forward so that its weight now rests on the wrong foot. The play of the hips shows that the figure originally leaned backwards a little and rested upon the right foot, touching the ground with the heel of the left foot only; and this pose enhanced the expression of dreamy reverie.

By the walls are figures of animals; to the right is an *Angler* (fountain-figure). The upper part of the walls in this and the following rooms are adorned with specimens of Pompeian mural decorations, in which painting and stucco ornamentation are combined.

Room II. Bronzes from Pompeii. *5630. Archaic statue of *Apollo Playing a Lyre*, from which the Casa del Citarista (p. 156) took its name. The left hand originally held a lyre, while in the right was the plectrum, or instrument with which the strings were struck.

The perspicuous and noble modelling, entirely devoid of all hardness; the simple but highly expressive attitude of the body and limbs; the placid seriousness of the countenance; the spirit of modesty and severity which inspire the whole creation all combine to mark the figure as a masterpiece of the archaic period in the first half of the 5th cent., and still more particularly as belonging to the Peloponnesian school of that era. An Apollo of this character, and quite possibly this very figure, which is undoubtedly a Greek original, stood in the market-place of Sparta.

*4997. Statuette of a *Flying Victory*. The globe is a modern addition; the figure was meant to be hung up by the ring between the wings. In spite of the vehemence of its movement the figure is one of great charm. 4998. *Statuette of Aphrodite.*

On a column, 125,348. *Statuette of a Boy*, in silvered bronze, an unimportant Greek work of the end of the 5th cent., in which the tendencies of the Attic school and the school of Polycletus contend for mastery.

This statuette was found several years ago at Pompeii in a workshop, to which it had apparently been sent to receive its silver covering. A conventional branch had been placed in the right hand in order that the figure might serve as the support of a lamp, but this has since been removed. New eyes also have been inserted, but the earlier and better

executed pair were found inside the head, into which they had fallen. The treatment of the soles of the feet show that it originally stood, like the 'Narcissus' (p. 79), on a base of stone, from which it was wrenched when it was carried off from Greece.

Room III. Bronzes from Herculaneum. To the right, by the window, 5608. Archaic *Head of a Youth.* The hair is worn in plaits bound round the head, and, to judge from its style, it originated in a school of art which flourished on the island of Ægina at the time of the Persian Wars; it recalls the Æginetan sculptures in the Glyptothek of Munich. Opposite the window, *5625. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the way in which the rosettes of the sandals are placed on the soles of the feet and the remains of the caduceus in the hand identify the messenger of the gods. It is a characteristic work of the school of Lysippus. — Between the entrances to the left, *5633. Wonderfully fine *Head of a Boy*, of the end of the 5th cent. B.C.; 5603. Statuette of a *Girl*, with her hands outspread in supplication, a poor copy of a work of the Peloponnesian school of the 5th cent.; 5614. *Head of an Ephebos*, an Attic work of the end of the 5th cent., full of vigorous expression. Farther back, in the middle, 5594. *Head of Hercules* with the victor's fillet, somewhat rough in form, but lifelike in expression. — On a long stand, 5604, 5605, 5619-5631. So-called *Dancing Women*, inferior copies of originals of the Peloponnesian school about the middle of the 5th century. One of the girls bore a vessel on her head, another held some object in her outstretched hand. — 5592. So-called *Berenice*, the head of a girl after a fine original of the beginning of the 4th century. Between the two exits, to the left, *4885. Bust with the *Head of the Doryphoros*, with an inscription naming it as the work of the Athenian Apollonius, son of Archias. This head is the best extant copy of the celebrated work of Polycletus (comp. p. 69). 5610. *Head of an Ephebos*, a copy of a work of Polycletus, belonging to the period when the master had begun to show the influence of the contemporary Attic school; it is more delicate in its forms than the Doryphoros; 4889. Bust with *Head of a Woman* in a severe style, doubtless also a copy of a work of the 5th century. Opposite the left window, 5624. *Sleeping Satyr.* — By the window, *5618. *Head of Dionysos*, a good copy of a work of the school of Myron, and probably the finest embodiment of the ideal of the bearded Bacchus. This head was formerly called Plato, but the severe and conventional treatment of the hair is so archaic as alone to confute this attribution; the head was undoubtedly created before the birth of the philosopher.

Room IV. Bronzes from Herculaneum. In the middle: 5628. Statue of a *Drunken Satyr*, a somewhat rude copy of a coarsely realistic work of the Pergamenian school (fountain-figure; the water ran out of the wine-skin); 4886, 4888. Two graceful *Gazelles;*

5626, 5627. Two *Wrestlers* on the point of engaging. By the walls are a number of statuettes.

Room V. Bronzes from Herculaneum. Opposite the window, *5616. So-called *Seneca*, an admirably realistic portrait of a Hellenistic poet (comp. the marble replicas at the beginning of the Portico of the Emperors, p. 76); 5623, 5602. Two Hellenistic portraits, probably philosophers. To the left, 5607. So-called *Archytas*, a fine portrait of the 4th cent. B.C., with a singular head-dress; 5634. So-called *Scipio*, probably the portrait of a priest belonging to one of the Oriental cults naturalized in Italy; 5598. Fine portrait of an *Alexandrian Lady*, characterized by the plump forms and the mode of wearing the hair, most of which has been restored from traces of the original; 5588. *Greek Portrait* of a beardless man (unidentified). In the middle, 5622, 5631. *Roman Portraits.* To the right, 5596. Portrait of a *King* of the time of Alexander the Great; 5600. *Ptolemy Soter(?)*; 5590. *Seleucus Nicator(?)*; 4896. *Portrait of a Woman*, a fine Greek work of the end of the 4th cent. B.C. By the window are small busts, heads, and so on; above, *Demosthenes, Epicurus, Metrodorus, Zeno, Portrait of a Woman* of the Claudian period; below, statuettes of two *Satyrs*, a youthful one dancing with the thyrsus and a bearded one dancing and playing the double flute (like the Borghese Satyr at Rome); between the last two, Busts of *Hermarchus, Demosthenes*, and *Epicurus*. Opposite, Mouths of conduits. By the walls, *Frescoes from Boscoreale* (p. 170), among which the coarsely realistic representation above the door on the left, leading to the antechamber (closed), is especially notable.

We now return to the Portico of the Emperors and pass to the right into the —

Portico of the Bronze Portrait Statues. At the beginning, 5595. *Augustus* as Jupiter, with thunderbolt and sceptre. To the right, 5615. *Tiberius*, or his brother *Drusus*, with the toga drawn over his head as was usual in offering sacrifices. To the left, 5593. *Claudius*. To the right, 5589. *Livia* with her hands raised in prayer. In the middle, one of the *Horses* of a quadriga, the remains of which were found at Herculaneum in 1759; the small figures (5004, 5005, 5013, 5016) were attached to the chariot. The room contains also insignificant statues of private individuals.

B. Entresol.

On the landing between the two staircases to the upper stories is the upper part of a colossal statue of *Jupiter Enthroned* (6266), from Cumæ. In the right wing of the Entresol *(Mezzanino)* is the —

****Collection of Ancient Mural Paintings** *(Affreschi Pompeiani)* from Herculaneum, Pompeii, Stabiæ, and other cities. Comp. pp. xliii et seq.

Room I. On the walls: to the left, 9008. Hercules finding his infant son Telephus suckled by the hind, under the protection of the mountain-gods. — 9110. Achilles discovered among the daughters of Lycomedes; 9104. Achilles in his rage drawing his sword against Agamemnon, but restrained by Athena (fragment); *9105. Abduction of Briseïs from the tent of Achilles to be led to Agamemnon; 9112. Sacrifice of Iphigeneia; *9109. Achilles being taught the lyre by Chiron; *9559. Wedding of Zeus and Hera; 9108. Helen embarking in the ship of Paris; 116,085. Discovery of Achilles (as above). - 9249. Mars and Venus; 9257. Punishment of Cupid; 109,751. Ulysses carrying off the Palladium from Troy. — 111,210. Death of Laocoön; 9001, 111,474. Hercules punishing the Centaur Nessus for his assault on Deianeira; 9042. Punishment of Dirce (comp. the 'Farnese Bull', p. 73); 111,475. Europa and the Bull; *111,473. Pan and the Nymphs; 8980. Meleager and Atalanta after the hunt of the Calydonian boar. — 9049. Theseus after the slaughter of the Minotaur, with the Athenian youths and maidens he has liberated. — In the middle, six *Paintings on slabs of white marble (five of them from Herculaneum, the sixth from Pompeii): 9560. Contest of a Lapith and a Centaur; 9562. Latona and Niobe (Latona, the goddess, seems to turn with disdain from the mortal Niobe; contrasted with this are the unconcerned figures of children, two of whom are playing with knucklebones; the names of the different figures and of the painter, Alexandros of Athens, are given in the inscriptions); 9564. Youthful warrior springing from a chariot going at full speed (a much admired feat in chariot-racing); 109,370. Fragment of a representation of the fate of Niobe and her children. 9561. Silenus refreshed by the nymphs; 9563. Scene from a tragedy.

Room II. In the middle, 109,608. Marble statuette of *Aphrodite*, still retaining its colouring, which, however, hardly excites our admiration. On the walls, to the left, 112,282. Mars and Venus. — 112,283. Sleeping Mænad; *9111. Orestes and Pylades as captives before Thoas, while Iphigeneia comes out of the temple to meet them; to the left of the last, 111,439. Iphigeneia (fragment); 9539. Apollo and Marsyas; *8976. Medea, sword in hand, contemplating the murder of her children. — *8992. Hercules, supported by Priapus, and Omphale; *9286. Dionysos and his train approaching the sleeping Ariadne; 111,437. Aphrodite, holding a nest of Cupids, and Adonis.

Room III. In the middle, 6533. *Cupid* (fountain statuette). — On the walls, 9529. Hephæstus making the arms of Achilles in the presence of Thetis. — 9231, 9236. The Graces; 9043. Theseus and the Minotaur; 9044. Centaurs appearing at the wedding of Peirithous; 9556. Io and Argus; 8898. Europe, Asia, and Africa, the three continents of the ancient world. — 9026. Alcestis offers to

die in place of her husband Admetus, while his aged parents refuse to help him; below, 9012. Infant Hercules strangling the snakes; 9027. Admetus (as above). — 8977. Medea, with her children; 9248. Mars and Venus; 8998. Perseus and Andromeda.

Room IV. In the middle, 111,387. Statuette of *Aphrodite*. — On the walls, to the left, 9040. Pero saving the life of her father Cimon, who is starving in prison. — 8968. Death of Sophonisba; *9278. Dionysos and Ariadne; above, 9262. Combat of Pan and Eros in the presence of Dionysos and Aphrodite. — 8984. The Cyclops Polyphemus receiving a letter from Galatea; 9383. Narcissus gazing on his reflection in the water; 8896, 8889. Phrixus and Helle escaping over the sea on the back of a ram (Helle is sinking in the Hellespont, to which she gave her name). — 115,396. Theseus and the sleeping Ariadne. In the doorway to the next room, *9180. 'Cupids for sale'.

Room V. In the middle are four paintings on a green and blue ground, the most beautiful of which is a girl plucking flowers (*8834). On the walls, *9295-9307. Thirteen figures of Bacchantes and Satyrs; *9133-9136. Two male and two female centaurs (the finest the centaur bound by a Mænad and struck by a thyrsus). — *9178 et seq. Youthful genii in various occupations of daily life. — 9551. Zeus crowned by Victory; 8837. Cronos; 9454. Demeter; 9134, *9135. Satyr and Mænad; 9202. Marriage of Zephyr and Flora (?); 9456. Dionysos; 9457. Demeter; 9298. Mænad. — 8859, 8870. Nereids; 9021. Concert; 9022. Toilet-scene; 9019. Triumphant actor presenting his mask as a votive offering to Dionysos; 9018. Woman painting a hermes; 9023. Musician. — In the doorway to the next room, *9118-9121. Rope-dancing Satyrs.

Room VI. Landscapes; on the right wall, *9084. Girl with writing tablet and stilus; 9058. Portrait of a Pompeian baker and his wife. — In the middle are two small glass-cases containing bronze vessels, glass, and other small objects.

We now return to R. IV, and turn to the left into the series of back-rooms. Room VII. 9302, 9304. Niobe and her children. — Room VIII. To the right and left, 8924, 8919. Scenes from the cult of Isis; to the right, 112,222. Conflict between the Pompeians and Nucerines in the amphitheatre of Pompeii; 113,197. Curious caricature of an incident resembling the Judgment of Solomon; to the left, 111,479. Destruction of Niobe and her children. — Room X. To the left, 9009. Wounded Æneas; 9010. Trojan horse (night scene); to the right, 120,032. Philoctetes; 119,691. Judgment of Paris; 111,436. Jason and Pelias.

From R. VII a door, which the custodian opens, leads to the Gabinetto Pornografico. It contains marble sculptures, statuettes, and utensils in bronze and terracotta, paintings, and mosaics, many of them showing considerable humour and artistic merit.

C. East Wing of First Floor.

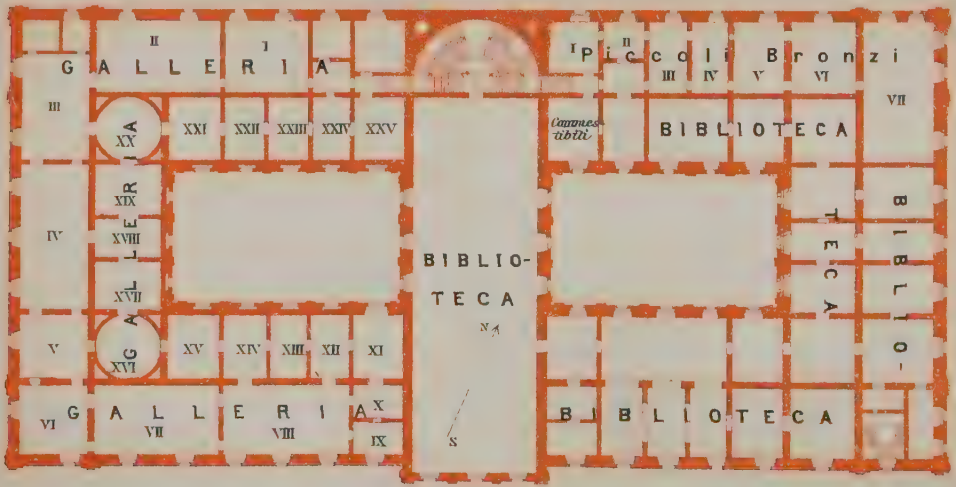
From the top of the stairs we first turn to the left to the East Wing. To the right of the passage which we first enter are the two **Sale dei Commestibili.** The glass-cases in the first of these contain articles of food and grain and *Pigments* from Pompeii. In the middle, to the right, is a pillar with scenes from the Fullonica (fuller's establishment) at Pompeii, referring to the fuller's art, and showing the owl as the symbol of Minerva, the patron goddess of the fullers. On the entrance wall are banqueting, tavern, and dramatic scenes. Among the pictures of still-life and animals the most noticeable is, perhaps, that of the birds to the left of the window. — The glass-case in the second room contains *Textile Fabrics* from Pompeii. Opposite the window is a charming little head of a woman. In the wall-cases are decorative figures, mostly intended for fountains. Between the entrance and the exit are scenes from Pompeian life: 9068. Forum with equestrian statues; 9055. Race; 9071. Baker's shop; 9063-9070. Market-scenes.

We now cross the passage and enter the ***Collection of Small Bronzes** *(Piccoli Bronzi)*, the finest of its kind in existence, which is arranged in seven rooms. It consists chiefly of household utensils, lamps, candelabra, and so on, most of them found at Pompeii, admirably adapted to convey an idea of the life and habits of the ancient Italians.

Room I. Opposite the window, Equestrian statuette of Alexander the Great, found in Herculaneum along with the adjoining horse, which also originally bore a rider, perhaps the antagonist of the king. Equestrian statuette of an Amazon after an original of the middle of the 5th cent. B.C., and possibly a copy of the celebrated work of Strongylion, a contemporary of Phidias. The wall-case to the right of the entrance contains statuettes of gods: to the left, below, Zeus (the best that in which he appears enthroned), Hermes, Isis, Genii, and Victory; on the two upper shelves, from right to left, Lares, Hercules, Artemis, Athena, Aphrodite. Opposite, mirrors, archaic handle with Tritons and two winged dæmons; archaic ornament from a vessel, with Satyr and Mænad; archaic figures in the Etruscan style; Roman statuettes, some in the Egyptian style; and votive hands. By the rear wall, small figures of animals; dish with lions. In the middle, marble basin with bust of a child. To the right and left of the window, braziers; in the corner, candelabra.

Room II. In front of the window is a very fine tripod; to the right and left of the window, bronze candelabra. The wall-case to the right contains statuettes of gods: to the right, below, Zeus, Isis-Fortuna, Girl poised on a globe, Dioscurus with pointed cap, Lares,

MUSEO NAZIONALE.



PRIMO PIANO.

Artemis, Athena, Hercules; above, from left to right, Fortuna enthroned, Ares with a helmet, Poseidon, Hermes, grotesque Silenus, Hermes, Apollo, Aphrodite; at the top, from right to left, Athena, Victory, Fortune, seated Zeus, Sea-Centaur, Athena. The wall-case to the left contains fragments of vessels in the form of busts; to the left, below, bust of Tiberius; on the capital, bust of Augustus; in front, statuette of a girl; Diadochus, with short horns, marking him as the 'new Dionysos' (comp. p. 75); falling barbarian. In the room at the back of this one, money-chests and iron stocks.

Room III. To the right and left of the window, tripods with kettles. By the doors, on the table, and in the right wall-case, vessels of various kinds (notable for the blue patina); many of the handles are adorned with masks, particularly of Medusa (69,491, 69,493). Dishes with relief-medallions in the centre (1450. Warrior and girl). In the glass-cases by the rear wall, fragments of vessels and dishes, small boxes, and incense altars. In the left wall-case, lamps, often on graceful stands and adorned with statuettes, such as No. 72,206 (Seated Silenus) and No. 72,199 (Dancing Silenus). Above, dishes with handles and charming ornamentation.

Room IV. In front of the window are an altar, a statuette of Dionysos on a panther, and six lamps, of which that with the pillar is the finest. To the right of the window is a reconstruction of the back of a couch, to the left a reconstruction of a whole dining-couch; the latter has been wrongly restored, but a correct reconstruction is to be found in R. VII. By the doors and on the table are various handsome vessels. To the right of the entrance is a remarkably fine early-Greek hydria (water-vessel; No. 73,115). Also to the right, in a glass-case, are fragments of vases in the form of busts, often provided with rings for lifting; in the middle, busts of 'Africa', with the exuviæ of an elephant; fine bust of Artemis. Farther on, to the left, rings, chains, armlets, mirrors (round and rectangular), tesseræ or counters of bone, and dice (some of them shaped like vertebræ). On the rear wall, fragments of vessels and ornaments. In the glass-cases to the left, fragments of richly ornamented vessels, reliefs in bronze, and fine handles of vessels.

Room V. In the middle, by the window, 73,018. Water-heater; 72,191. Standing-lamp in columnar form. Farther on, to the right, is a large brazier, like that mentioned at p. 163. By the doors and on the table in the middle are vessels of various kinds and statues serving as candelabra. In the wall-case to the right are small altars in the form of tables, candelabra, tripods, a table-pedestal, hanging-lamps, and a sword. By the rear wall is a case with lamps on graceful stands or attached to small candelabra,

also hanging-lamps and lanterns. In the wall-case to the left are fine candelabra, lamps (among them a standing-lamp in the form of a tree), and lanterns.

Room VI. In front of the window are two kitcheners with taps and heating arrangements; small heating apparatus; cist; amphora. To the left of the window, kitchener in the form of a fortress, for keeping food warm with the aid of a jacket of hot water. In the corner five fountain jets. By the doors, various handsome vessels. In a wall-case to the left, mathematical instruments, ink-pots, writing-materials, and musical instruments, including flutes, horns, sistra, and part of a small organ; below, round vessels. By the rear wall, balances (usually with one scale only), weights and measures. In the right wall-case, pans with handles, small bottles (one in the form of a wine-skin on a chain), strigils, small medicine chests with shelves, small boxes, surgical instruments, some in long cases; below, round vessels. In the middle, 3880. Large big-bellied 'double-boiler' or kitchener.

Room VII. In the middle, large *Cork Model of Pompeii.* To the right of the entrance, large and small dishes, most of them with fine handles, and one resting on three lion's feet; large sieve; ladles, door-hinges, and so on. Then, pots, most of them with handles and lids. Water-jars, with one or two handles, generally with fine reliefs at the points of junction. On the wall, opposite the entrance, eight gong-like metal plates, serving the purpose of door knockers; in three instances the hammer with its chain is still preserved. In the next cabinet are pruning-knives and other instruments of iron, a large pail and several smaller vessels with handles; below, letters from inscriptions. Farther on, other implements of iron, used for agricultural and industrial purposes; bundles of skewers, locks, cow-bells, basket-like dishes with handles, pans with handles, pastry moulds, cooking implements, flat pans and dishes; above, two large kettles. Interspersed among the cases are candelabra. Below the window are two baths, two braziers, and an iron kitchener with bronze fittings and an opening below for the fire. The table-cases contain (from left to right) locks, keys (some with very elaborate workmanship), buckles, chains, rings, large sacrificial hooks, fish-hooks, netting-needles, and anchors. On the other side of the model of Pompeii are a bench, a dining-couch, a table, three iron grates, some leaden vessels, and a fine bronze pail. The three table-cases contain small fragments (some of them from the Borgia Collection at Velletri), horse-harness, spurs, chains, and rings. In the glass-case are artistically worked sieves. — Over the cases hang *Copies of Pompeian Frescoes*, made soon after the discovery of the originals, and for this reason valuable, as they convey some idea of the original brilliancy of the colours, which usually fade with a few years of exposure.

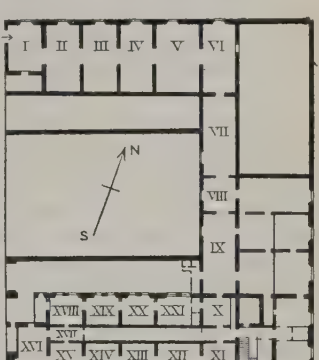
The other rooms of the first floor are occupied by the *National Library* (p. 95) and the *Picture Gallery* (p. 90).

We now return to the first room of the Small Bronzes and ascend the winding staircase which begins here.

D. East Wing of Second Floor.

Here we first enter five rooms with further examples of domestic implements and ornaments.

Room I. On the walls, fine stucco reliefs. In the table-cases are fine carvings in ivory, including a medallion representing Apollo (near the window). In the wall-cases are vases, lamps, and figures in **Majolica**, executed in the Egyptian fashion; two groups, adjoining the entrance, represent Cimon and Pero (comp. p. 83). In the middle, large bronze dish inlaid with silver and copper.



SECONDO PIANO

Room II. On the walls, stucco fragments. In the wall-cases and in front of the window is an admirable **Collection of Ancient Glass.** The table-cases in front contain articles of the toilet, such as mirrors, cosmetic boxes, little implements for the application of the cosmetics, and combs. In the table-cases behind, remains of fine glass of various colours.

Room III. On the walls, stucco fragments. In the cases, glass, plain and parti-coloured. In front of the window, vase with white Cupids and foliage on a blue ground, discovered, filled with ashes, in a tomb in the Street of the Tombs at Pompeii (p. 167). The next isolated case contains a white beaker with foliage and a beautiful dish of a brownish colour with blue spots and inlay of gold leaf. In the case at the back are dishes, chains, and other objects in rock-crystal. To the right of the exit-wall, plate with wonderful iridescent colouring. To the left, black dish inlaid with a vine in gold, green, and red glass.

Room IV. On the walls, stucco fragments. By the window is the celebrated **Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind, an Alexandrian work of the Hellenistic period.

On the outside is a large Medusa's head in relief. Inside is a group of seven figures, representing the beings to whom is due the exuberant fertility of the Nile Valley. Below, Euthenia, goddess of the rain and of the inundation of the Nile, seated, in the garb of Isis, on a sphinx. To the left, seated figure of the god of the Nile. In the middle, the Triptolemus of the Greeks, or the Horus of the Egyptians, represented as a youth holding a plough in his right hand; to the right, two nymphs or Horæ; to the right, above, two wind-gods, representing the Etesian winds, which, according to the ancient belief, were the cause of the rising of the Nile.

The rest of the room is occupied by **Objects in Gold.** To the right of the entrance, lamp; earrings and chains with pearls and precious stones; fibulæ (some in an archaic style), clasps, armlets, two bullæ (worn by Roman boys round their necks and containing amulets). Opposite are the most beautiful objects in the collection, in which the fine filigree and granulated work is especially notable; small figures of a bull and a mountain-goat. To the right of the exit, a wreath. Among the chains and arm-bands the finest are those to the left of the entrance. The two table-cases contain finger-rings.

Room V. **Silver Objects.** To the left of the entrance, medallion with the love-sick Phædra and her nurse. In front of the window, a pail with somewhat ungraceful reliefs of bathing-scenes. In the middle, silver objects from Pompeii, including two splendid goblets with centaurs, medallions with Artemis and Apollo, goblets with masks and other Bacchic attributes, fine medallion with the youthful Æsculapius, and a bronze inkstand inlaid with gold and silver; below, two handsome dishes. In the two isolated cases at the back, five handsome goblets with foliage, and a dish. Silver tableware. To the left of the entrance, silver mounts for dining-couches.

Room VI. On the walls, paintings from tombs at Ruvo, Gnatia, Capua, and Pæstum (returning Samnite warriors greeted by the women; head of Medusa with a Messapian inscription). — Below is the **Collection of Arms and Armour.** At the back are Greek and Etruscan arms. By the window are arms of Roman gladiators, with elaborate reliefs, such as the scenes from the taking of Troy on the helmet numbered 5673 (to the left).

Room VII. **Collection of Antique Cut Gems** *(Gemme).* Many of the *Cameos*, or stones cut in relief, are very interesting: 16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. Fine head of Augustus; 65. Part of the group of the Farnese bull (p. 73), said to have been used as a model at its restoration. Among the *Intagli*, or stones on which the designs recede (so placed that the designs are seen through the stone), are the following: 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. Cut gems of the mediæval and Renaissance epochs also are shown here.

Room VIII. **Papyri:** specimens from the collection (now in the Library, p. 95) discovered in a villa near Herculaneum in 1752.

About 3000 rolls were discovered, of which 1800 only have been preserved. It was not till the end of the 18th cent. that the Padre Piaggi invented an ingenious machine (of which two examples are exhibited here) for unrolling the thin layers of the bark *(libri)* of the papyrus plant, pasted together and rolled on rods. About six hundred of these libri have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the Volumina Herculanensia. The papyrus itself has become of a dark-brown colour, and the black traces of the ink have, at places, become very indistinct. The library belonged to a follower of the Epicurean school, and the MSS. consist chiefly of treatises in Greek by the Epicurean Philodemus, of the 1st cent. B.C., on nature, music, rhetoric, etc. There are also, however, fragments of Epicurus himself, including a letter to a child. — Here are also preserved about 300 triptychs (wooden tablets smeared with wax) found in a carbonized box at Pompeii in 1875, containing receipts for money advanced by Lucius Cæcilius Jucundus, a Pompeian banker (pp. 78, 160).

Room VIII contains also a **Collection of Coins** *(Medagliere)*, which includes Greek, Roman, Byzantine, mediæval, and modern coins, and the dies of the Neapolitan mint. The coins are arranged in chronological order, beginning to the right of the entrance. In the adjoining room to the left are more coins (not on exhibition), a numismatic library, and a few statuettes.

Rooms IX-XVI contain the very extensive and valuable ****Collection of Vases,** which is particularly rich in specimens of the handsome products of Lower Italy. The collection is to be rearranged and is therefore inaccessible in part. The vases of the Santangelo, Stevens, and Cumana collections (p. 90) are to be incorporated with it. — Room IX. To the left of the entrance, black-figured vases. To the right of the doorway to the adjoining room on the left, red-figured vases (5th cent.), including a large vessel with a representation of the Gigantomachia (Case liv). Farther on are other black-figured vases and dishes, and also lecythi. Next, later black Italic ware. Between the next two doorways are black-figured vases and dishes, and also red-figured vases in the severe style. To the right of the second entry are similar vessels. Case xxxviii. Late pottery; Case xl. Corinthian and other archaic vases; Case xli. Black-figured Attic vases and Italic imitations. Cases xlii & xliii. Black-figured Attic vases, including four Panathenaic amphoræ; Case lv. Bucchero dishes and vases adorned with elegant golden chains; to the left of the entrance, red-figured vases in the severe style. In the middle, near the entrance, three lecythi, two of them adorned with reliefs; in the large central case, especially fine examples of Attic vases of the 5th cent. B.C., with admirable representations (lower shelf) of the Sack of Troy; Battle of the Amazons; Company of women jugglers; (upper shelf) Preparation for a satyric drama in the presence of Dionysos and Ariadne; Hunt; Mænads sacrificing to their master Dionysos.

In the adjoining room is the **Santangelo Collection,** purchased by the city of Naples in 1865 and comprising Greek and Lower Italic *Vases* (to be added to the Collection of Vases; see p. 89), *Terracottas, Small Bronzes,* and *Coins.* The vases include some admirable examples: fine drinking-horns (rhyta), vase from Nola, with the return of Hephæstus to Olympus, Orpheus in Hades, etc. Among the coins is an interesting selection of Roman cast coins *('aes grave')* and other Italic specimens.

Room X (continuation of the Collection of Vases) contains vessels of terra sigillata in two table-cases, and late vases from Canosa adorned with statuettes. — We then pass through an anteroom into Room XI, containing archaic vases of Lower Italy. — Rooms XII & XIII contain Apulian vases. In the middle are temporarily placed some large amphoræ, destined not for domestic use but for the decoration of graves; they are elaborately ornamented, but reveal no fineness of taste either in form or painting. On the vase to the left in R. XII is represented Achilles sacrificing to the manes of Patroclus. — Room XIV. Vases from Lucania (Pæstum). In the middle, amphora with Orpheus and Hercules in Hades. In the right corner, vase with Bacchic sacrifice. — Room XV. Vases from Lucania and Campania. In the middle is a large amphora representing Darius and his officers at a council of war: one of the Persians is warning the king; above are Hellas consoled by Athena and Asia blinded by Apatè (guile); beneath are Persians paying subsidies for the war. — Room XVI. Vases from Campania. By the window, amphora with the funeral of Archemorus; on the back, Hercules with Atlas and the Hesperides. In the middle, bronze, silver, and terracotta vessels and silver fibulæ, all found at Cumæ in 1902.

Anteroom (XVII). Models of two tombs. — Room XVIII (inaccessible). Stevens Collection. Vases, glass, objects in gold, silver, bone, etc. — Rooms XIX-XXI (at present inaccessible; comp. p. 89, under Collection of Vases). **Cumæan Collection** *(Collezione Cumana),* the result of the excavations conducted at Cumæ in 1856, purchased by the Prince of Carignano from the heirs of the Count of Syracuse and presented to the Museum. It consists of Phœnician glass; ornaments; bronze articles; fine vases, mostly from Attica, including a particularly fine specimen representing a battle between Amazons and Greeks; also highly archaic black-figured and red-figured vases in the severe style. Head in wax from a Roman tomb. Bust of the Prince of Carignano.

We descend the staircase to the floor below and, opposite the Collection of Small Bronzes, turn into the Picture Gallery.

E. West Wing of First Floor.

The **Picture Gallery** *(Pinacoteca)* occupies the whole of the W. wing of the first floor (comp. the Plan, p. 84). It was completely rearranged in 1909 and now contains, in addition to the paintings, the collection of Renaissance Sculptures and Objects of Art. From the anteroom we enter —

Rooms I & II, where hang the *Arazzi* (tapestry) executed for Charles V. at Brussels in 1531, with representations of the battle

of Pavia, probably from designs by the Flemish painter *Barend van Orley*. Room I contains also an antique *Colossal Horse's Head*, transferred hither in 1471 from the Palazzo Maddaloni (p. 50) and at one time generally ascribed to Donatello. — In Room II is a *Bronze Tabernacle*, designed by Michael Angelo and executed in 1545 by Giov. Bernardi (p. 92) and Iacopo del Duca (Siciliano). On the window-wall hangs a piece of Gobelin tapestry with figures of Perseus and Andromeda. — We now enter

Room III or Sala di Andrea (Sabbatini) da Salerno (p. 197). Right wall. 84,244. *Andrea da Salerno*, Miracle of St. Nicholas of Bari, sadly damaged; 84,231. *G. B. Lama*, Pietà. Between the windows, 84,337. *Giov. Ang. Criscuolo*, Adoration of the Magi. Exit-wall: *Netherlandish-Neapolitan School* (15th cent.), 84,480. St. Jerome extracting a thorn from the paw of a lion; 84,442. 84,437 (by *Nic. Frumenti* or *Froment*?), Two of the Magi, with the features of King Robert of Naples and Duke Charles of Calabria. Entrance-wall, 84,253. *Andrea da Salerno*, The Magi, marked by all the freshness and grace of the S. Italian school, but also by its characteristically careless execution. — In front of the windows: 10,527. *Bronze Bust of Ferdinand of Aragon*, probably by Guido Mazzoni (ca. 1494); excellent *Bronze Bust of Dante*, of the end of the 14th century.

Room IV. Neapolitan School of the 16-17th Centuries. Works by *Luca Giordano* (*e.g.*, on the exit-wall, 84,407. Pope Alexander II. consecrating the church of Monte Cassino, 84,022. Madonna del Rosario, 84,064. Venus and Cupid sleeping), *Domenico Gargiulo*, surnamed *Micco Spadaro* (84,051 on the entrance-wall, 84,077 and 84,083 on the right wall), *Pietro Novelli*, surnamed *Monrealese* (on the left wall, 84,389. Judith and Holofernes), *Massimo Stanzioni*, *Mattia Preti* (surnamed *Il Calabrese*), *A.* and *N. Vaccaro*, and others. — The glass-cases contain Florentine mosaics and cut-glass.

Room V. Neapolitan School of the 17-18th Centuries. Large fruit-pieces by *Ruoppolo* and others; two battle scenes by *Luca Giordano;* allegories by *Franc. Solimena*, etc.

Corner Room (VI). Italian Schools of the 15-16th Centuries. Right Wall: 84,044. *Fra Bartolomeo*, Assumption; 83,809. *Polidoro da Caravaggio*, Bearing of the Cross. Wall opposite the entrance, 84,192. *Matteo da Siena*, Massacre of the Innocents. Exit-wall: 83,878. *Cesare da Sesto*, Magi; 93,998. *Bern. Luini*, Madonna of the Lily. Entrance-wall: 84,166. *Sodoma*, Resurrection; 83,994. *Perugino*, Madonna; 84,017. *Pinturicchio*, Assumption.

Room VII. School of Bologna (16-17th Cent.). Entrance-wall, 84,101. *Lionello Spada*, Cain and Abel. Right wall, 84,227. *Ant. Rimpasta*, Madonna and saints (1509). Exit-wall: *Guercino*, 83,981. Mary Magdalen, 84,133. Peter repentant; between these

two, *Bart. Schidone,* 83,841. Cupid, 83,859. Holy Family. Left wall: *Annibale Caracci,* 84,129. Caricature of Michael Angelo da Caravaggio as a savage among animals, 84,141. Rinaldo and Armida; between these, 84,030. *Guido Reni,* Race between Atalanta and Hippomenes. Entrance-wall, 84,124. *Franc. Romanelli,* Sibyl. — In front of the windows: Silver-gilt Diana on the stag, with clockwork, made at Augsburg; and the **Cassetta Farnese,* a casket of silver-gilt, with six large and beautifully cut cameos, representing Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis. The casket is the joint work (1540-47) of the Florentine goldsmith Manno di Bastiano Sbarri and Giov. Bernardi, a cameo-cutter of Castel Bolognese.

Room VIII. Italian Schools of the 16-17th Centuries. Right wall, in the middle, 83,984. *Ann. Caracci,* Pietà. Exit-wall, 83,822. *Bern. Strozzi,* Portrait of a Capuchin. Left wall: *Sassoferrato,* 83,772. Holy Family, 83,790. Adoration of the Shepherds; 83,934. *Dom. Theotocopuli (Il Greco),* Boy with a fire-brand. Entrance-wall: in the middle, 83,986. *Iac. Bassano,* Raising of Lazarus; 83,930. *Franc. Torbido,* surnamed *Il Moro,* Portrait. — Three bronze statuettes: *Mercury,* by Giov. Bologna, *Hercules* with the boar (16th cent.), and *Infant Hercules* (16th cent.). — The door near the window-wall leads into —

Room IX or Sala di Pannini. *Pannini,* 83,816. Charles III. with Pope Benedict XIV., 83,810. Charles III. in the Piazza di San Pietro at Rome. Also, 83,814. *Raphael Mengs,* Ferdinand IV. at the age of twelve; *Ant. Canale (Canaletto),* Twelve architectural paintings. — *Rape of Helen,* a bronze group by Giov. Bologna (1579). — Adjacent is the —

Farnese Room (X). No. 84,552. Collection of 21 Netherlandish miniature-portraits of members of the Farnese family. Also, paintings of the Roman and Neapolitan Schools. — We now enter —

Room XI. School of Parma and Ferrara. To the right of the entrance, 83,999. *Lor. Costa,* Portrait. On the right wall: 83,915. *Dosso Dossi,* Madonna and St. Jerome; 84,009. *G. Benvenuti,* surnamed *l'Ortolano,* Descent from the Cross; 83,939. *Garofalo,* St. Sebastian.

Correggio Room (XII). Entrance-wall, 83,972. **Correggio,* Betrothal of St. Catharine.

The picture (painted ca. 1518-19) is smaller than that in the Louvre and is called 'Il Piccolo Sposalizio' in contradistinction to it. The religious meaning of the legend and the idea of the ecstatic vision of the saint are here dissolved in a cheerful scene of natural life.

83,969. *Correggio,* Madonna, known as 'La Zingarella' (gipsy, from the head-dress) or 'del Coniglio' ('of the rabbit'), a charming idyllic composition, painted about 1515 (much darkened). Right

wall: 131,060. *Correggio*, St. Anthony Abbas (1514-15); also, several portraits by *Parmigianino* (Nos. 83,873, 83,991, 83,891, 84,024, and 84,196).

Titian Room (XIII). To the right of the entrance: 83,912. *Leandro Bassano*, Lady of rank; 83,948. *Theotocopuli (Il Greco)*, Giulio Clovio. Right wall: 83,908. *Style of Giorgione*, Alleged portrait of a Prince Antonello of Salerno; *Titian*, *83,971. Danaë, painted at Rome in 1545, showing the master, at fifty-eight, triumphing over every difficulty of art, 84,019. Repentant Magdalen (late work, 1567); 84,001. *Scip. Pulzone*(?), Portrait. Exit-wall: *Titian*, 84,594. Charles V., 83,919. Cardinal Alexander Farnese (grandson of Paul III.), 83,983. Cardinal Bembo, all three much damaged by repainting; 84,011. *Palma Vecchio*, Holy Family with saints. Left wall: *Titian*, 83,924. Pier Luigi Farnese (damaged), *83,921. Pope Paul III. Farnese, with his grandsons Cardinal Alessandro and Ottavio Farnese, full of life, although somewhat sketchily handled (1545). — *83,974. *Titian*, Pope Paul III., in admirable preservation (1543).

'The pontiff's likeness is that of a strong man, gaunt and dry from age .... A forehead high and endless, a nose both long and slender, expanding to a flat drooping bulb with flabby nostrils overhanging the mouth, an eye peculiarly small and bleary, a large and thin-lipped mouth, display the character of Paul Farnese as that of a fox whose wariness could seldom be at fault. The height of his frame, its size and sinew, still give him an imposing air, to which Titian has added by drapery admirable in its account of the under forms, splendid in the contrasts of its reds in velvet chair and silken stole and rochet, and subtle in the delicacy of its lawn whites .... The quality of life and pulsation so often conveyed in Titian's pictures is here in its highest development .... Both face and hands are models of execution, models of balance of light and shade and harmonious broken tones.' — '*Titian*', by *Crowe & Cavalcaselle*.

*83,977. *Titian*, Philip II., when crown-prince.

The first painting from this sketch, sent in 1553 to England to assist Philip in his suit for the hand of Mary Tudor, was returned after the marriage in 1554 and is now at Madrid; the Naples picture is the second version, and is hardly inferior to the first.

Raphael Room (XIV). To the right of the entrance, 84,004. *Raphael*, Cardinal Alessandro Farnese, afterwards Pope Paul III. (ca. 1512; not Card. Passerini). Right wall: 83,783. *Raphael*, Madonna del Passeggio (copy, the original in England); *Ang. Bronzino*, 84,216, 84,203. Two portraits. — Between the last two, 84,002. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de'Medici and Lodovico de'Rossi (1524). This admirable copy was sent by Clement VII. to the Marchese Federigo Gonzaga of Mantua instead of the original he had promised (now in the Pal. Pitti at Florence). Even Giulio Romano was deceived till his attention was directed to a sign made on the copy by Andrea del Sarto to distinguish the two works. — 83,968. *Sebastiano del Piombo*, Holy Family, painted under the influence of Raphael and

Michael Angelo (uncompleted). Exit-wall: 84,039. *Seb. del Piombo,* Pope Clement VII.; 83,993. *Marcello Venusti,* Free copy of Michael Angelo's Last Judgment before its repainting. Left wall: 83,988. *Giulio Romano,* Madonna of the cat; 84,000. *Salviati (Bronzino?),* Portrait of the knight Tibaldeo; 83,916. *Seb. del Piombo,* Two architects. Entrance-wall, 84,005. *Raphael,* Madonna del Divino Amore, of the master's Roman period (ca. 1518), the actual execution probably by *Giulio Romano.*

Room XV. Tuscan and Venetian Schools (14-15th Cent.). To the right of the entrance, 84,198. *Raffaellino del Garbo* (not Filippino Lippi), Annunciation, with SS. John and Andrew. Right wall: 84,193. *Sandro Botticelli,* Madonna, with the Child held by two angels; 84,209. *Mainardi,* Madonna; *Lorenzo di Credi,* 84,188. Madonna, 84,191. Madonna and two saints; *Masaccio,* 84,186. Assumption (ca. 1423), 125,489. Crucifixion (a part of the Pisan altar of 1426), 84,195. Founding of the church of Santa Maria della Neve. Exit-wall: 84,487. *Lor. Lotto,* Cardinal Bernardo Rossi, Bishop of Treviso; 83,964. *Andr. Mantegna,* Francesco Gonzaga; 83,932. *Moretto,* Scourging of Christ, a fine and carefully modelled little painting; 83,902. *Alv. Vivarini,* Madonna with two saints (1485). Left wall: *83,906. *Bart. Vivarini,* Madonna enthroned with saints (early work, 1469); 131,059. *Ant. Solario,* surnamed *Lo Zingaro* (comp. p. 58), Madonna and donor (ca. 1490); 83,946. *Mantegna,* St. Euphemia (1454; a good work but much damaged); 83,956. *Lor. Lotto,* Madonna, with St. Peter Martyr (early work, 1503). Entrance-wall, 83,990. *Giov. Bellini,* Transfiguration, an admirable early work showing the influence of Mantegna (ca. 1460).

Round Room (XVI). Paintings by the late Neapolitan masters, *Franc. Solimena* (d. 1747) and *Franc. di Mura* (d. 1782). — To the right we enter —

Room XVII. Paintings by *Gius. Ribèra,* surnamed *Spagnoletto* (right wall: 83,978. St. Sebastian, painted in 1651; 83,979. St. Jerome listening to the Last Trump; 83,980. St. Jerome; 84,396. St. Bruno), *Massimo Stanzioni, Andrea Vaccaro, Franc. di Rosa,* surnamed *Paceco* (left wall, 84,395. Madonna delle Grazie), and other Neapolitan masters of the 17th century.

Room XVIII. Paintings by *Salvator Rosa* (right wall, 83,967. Jesus and the Scribes) and others.

Velasquez Room (XIX). Right wall: 84,015. *Claude Lorrain,* Landscape; 84,564. *Th. de Keyser,* Portrait; 84,527. *Sir A. van Dyck,* Christ on the Cross (school-piece). Exit-wall, 84,576. *School of Van Dyck,* Portrait. Left wall: 84,508. *Rembrandt (?),* Portrait of himself; *School of Van Dyck,* 83,970, 84,569. Portraits of two noblemen, 84,571. Princess Egmont; between the last two, 84,048. *Velasquez,* The topers (Los Borrachos), an excellent old pastel copy (original in Madrid).

Berentz Room (XX). Netherlandish Paintings of the 17th Century. Among them four good animal-pieces by *Jan Fyt* (84,510, 84,587, 84,499, 84,515) and paintings of fruit and flowers by *Chr. Berentz* (*e. g.*, No. 84,521). To the right we enter –

Room XXI. Foreign Schools of the 16-18th Centuries, largely by Netherlandish masters. Exit-wall: Five landscapes by *Herri met de Bles*, surnamed *Civetta;* 84,580. *Seb. Vranex*, Villa Medici at Rome in 1615. On the left wall are three woodland scenes with the legend of Dædalus, in the manner of *Adam Elsheimer.*

Brueghel Room (XXII). Right wall: 84,476. *Lucas Cranach*, Christ and the Woman taken in adultery (school-piece); 84,439. *Cologne Master of the Death of the Virgin*, Adoration of the Magi (triptych). Exit-wall: *Pieter Brueghel the Elder* (Peasant Brueghel), 84,386. Perfidy of the world (allegory), 84,490. Parable of the seven blind men (1568). Left wall: in the middle, 84,467. *Jacob Cornelisz of Amsterdam*, Adoration of the Child (1512); 84,451. *Konr. Witz*, Holy Family. Entrance-wall, 84,489. *Master of the Death of the Virgin*, Crucifixion.

Room XXIII contains tapestry worked in silk with representations of the Muses, a Neapolitan work of the 18th cent., and some statuettes of the 17th century.

Room XXIV. Piccoli Bronzi ed Arti Minori (chiefly Renaissance works). *Majolica Ware* of Card. Aless. Farnese, with blue ground ornamented in gold, from Faenza (16th cent.); *Plaquettes* by Riccio, Moderno, Caradosso Foppa, Ulocrino, Enzola, Valerio Belli, and other masters of the 15-16th cent.; *Ivory Carvings; Objects in Enamel*, *Glass*, etc. Among the *Statuettes* may be mentioned the David, by Pollaiuolo (No. 10,534, in the central case).

Room XXV. Stampe e Disegni, or *Collection of Prints and Engravings*, consisting of 19,300 examples in 227 portfolios. A small selection only is exhibited. On the walls: 86,653. *Raphael*, Moses and the Burning Bush (cartoon); 86,687. *Michael Angelo(?)*, Cartoon with three warriors. – Here are also two *Marble Busts of Pope Paul III.*, from the studio of Guglielmo della Porta.

The central part of the first floor and the S. part of the E. wing on the same floor are occupied by the **Library** (*Biblioteca Nazionale*). Librarian, *Dr. M. Fava.*

The collection embraces about 390,000 printed volumes and 7900 MSS. Catalogues for the use of visitors. Besides many ancient Italian works there are several valuable Greek and Latin MSS. (among the former, Lycophron's Alexandra, and Quintus Smyrnæus, dated 1311; among the latter, the Ars grammatica of Charisius, the half-burned MS. of Festus, a mass-book with beautiful miniatures of fruit and flowers, called La Flora, etc.). In the principal hall the custodian awakens a remarkably fine echo. Books are not lent out, but within the library three may be used at one time (9-5, in winter 9-4). Readers enter from the street (not through the museum) by the last door in the building, and ascend by the staircase to the right

V. The Higher Quarters: Capodimonte, Corso Vittorio Emanuele, Castel Sant' Elmo, San Martino.

The continuation of the Via Roma (p. 50) to the N. of the Museum is formed by the Strada Santa Teresa degli Scalzi (Pl. E, 3, 2; tramway-line A, see p. 30), which gradually ascends. From the beginning of this street the Via Salvator Rosa (p. 98) diverges to the left. We follow the Strada Santa Teresa and in about 10 min. cross the *Ponte della Sanità* (Pl. E, 2), a viaduct constructed in 1809 across the quarter della Sanità which lies below.

Descending to the left immediately beyond the viaduct, and from the lower end of the street entering the winding Strada San Gennáro de' Poveri to the right, we soon reach the large poor-house of *San Gennáro de' Poveri* (Pl. E, 1, 2). At the back of the building is the church of **San Gennáro** (St. Januarius; Pl. E, 1), founded in the 8th cent. on the site of a chapel where St. Januarius was interred but now completely modernized. The passage leading to the inner court is embellished with frescoes from the history of the saint by *Andrea da Salerno*, unfortunately in bad preservation. At the back of the church is the entrance to the extensive **Catacombs** of the same name, admission to which is obtained by applying to the porter of the poor-house (1 fr. for each person, and trifling fee to the attendant).

The Catacombs of San Gennaro, which are excavated in the yellow tufa (p. 39), consist of four main galleries, of which, however, two only are now connected by staircases and accessible to visitors, together with a long series of lateral passages and burial-chambers *(cubicula)*. Along the walls are excavated niches of three different forms, ranged in rows one above another. A few of the chambers lie below the level of the galleries. The oldest part of the catacombs dates from the first century of our era. In point of architecture they far surpass the Roman, though inferior in every other respect. The two large antechambers were used for the religious services customary at an interment.

Information as to the history and decorations of these early Christian burial-places will be found in *Baedeker's Central Italy*. The inscriptions found here have been placed in the Museum. Among the paintings may be mentioned the pleasing decorations of the two anterooms, which recall the Pompeian style, a figure of the Good Shepherd in the first gallery, the portraits on the tomb of Theotecnus (beginning of the 4th cent.) in the second gallery, and a figure of Christ of the 5th or 6th cent. (but frequently retouched) in the so-called *Basilica di San Gennaro*. The bones which fill many of the chambers and corridors are generally those of victims of the plagues which ravaged Naples in the 16th century. — The Priapus column with the Hebrew inscription (in the first gallery) is a mediæval hoax.

There is another (but unimportant) series of catacombs, of the 4th and 5th cent., beneath the church of Santa Maria della Sanità (Pl. E, 2), below the bridge of that name.

The Strada Nuova di Capodimonte, as the street ascending beyond the Ponte della Sanità is called, leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1). The road now describes a long curve to the left and then divides (as does the tramway), the N. branch leading to Secondigliano and the S. branch to the entrance of the park of Capodimonte. Walkers ascend the steps and at the top follow the road to the right. From the Tondo di Capodimonte to the palace is a walk of 10 minutes.

— Opposite the park-gates is (r.) the main reservoir of the waterworks (*Acqua di Serino;* Pl. F, 1; p. xxix), comprising five large basins hewn in the rock, with a capacity of 17,600,000 gallons. Permission to inspect the works is obtained at the office, Strada Santa Maria di Costantinopoli 98 (Pl. F, 3, 4).

The royal **Palazzo di Capodimonte** (Pl. E, F, 1; open on Sun. & Thurs. 10-4, the gardens, on Sun. only, 8 till sunset; permesso obtained at the Pal. Reale, p. 44), situated above the town to the N. on the eminence of that name, was begun in 1738 by Charles III. but not completed till 1834-39, in the reign of Ferdinand II. The edifice was designed by *Medrano*, the architect of the Teatro San Carlo. The palace is surrounded by beautiful gardens, and a splendid view is enjoyed from the large evergreen oak. Permessi are given up at an enclosed part called the *Bosco* (no fee; inaccessible in April and May, when the pheasants are sitting). The nearer portion of this is laid out in the French style, while farther on are shady walks and beautiful points of view. A small ravine contains the neglected 'Stations' of Queen Maria Christina's 'Route du Calvaire'. — One-horse carriages are not admitted to the park. Guides are not needed.

The palace contains the royal Museo di Capodimonte (fee 30-50 c.), a somewhat extensive but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the different apartments. The names of the artists are attached to the frames. The following are worthy of mention: *Hackert*, Wild-boar hunt in the Bosco di Persano, Wildfowling on the Lago Fusaro; *Lemasle*, Marriage of the Duchesse de Berry; *Commarano*, Death of Cæsar; *Celentano*, Benvenuto Cellini at the Castel Sant'Angelo; *Hayez*, Ulysses and Alcinous; a table with ancient mosaic from Pompeii; *Vigée-Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Angelica Kauffmann*, Ferdinand I. and his consort with their children; *Podesta*, Orpheus; *Postiglione*, Androcles; *Carelli*, Capture of the Porta Pia at Rome, Sept. 20th, 1870; *Vanvitelli*, View of Pozzuoli; *Goya*, *Portraits of Charles IV. of Spain and his consort (in the last room). — The palace contains also a collection of porcelain from the former manufactory of Capodimonte, including some exquisitely delicate and transparent specimens of *pâte tendre*, coloured decorations in relief, and (later) imitations of the antique (in *pâte dure*). The manufactory was founded in 1743 by Charles III., improved in 1771 by Ferdinand IV., and suppressed by the French in 1807. The valuable collection of armour (*Armeria*) contains the ancient accoutrements of Kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy; the sword presented by Ferdinand I. to the gallant Scanderbeg (d. 1468); also an ornamental cradle presented by the city of Naples to Queen Margherita in 1869.

The **Observatory** (*Osservatorio;* Pl. F, 1), occupying the summit of the hill, is popularly called *La Spècola*, or, after the villa of a Spanish marquis which once stood here, *Miradois*. It was founded in 1812 and enlarged in 1820 from plans by *Piazzi* (d. 1826), under whom it attained a European reputation. — From the observatory a path descends in steps past the church of *Santa Maria dei Miracoli* (Pl. F, 2) to the Strada Foria (p. 51).

Opposite the N.W. corner of the Museum the winding Via Salvator Rosa (Pl. E, 3; comp. p. 96) ascends the heights of Sant' Elmo. Electric tramways, see p. 29 (Nos. 6-9). Walkers from the Museum reach in 10 min. the small Piazza Salvator Rosa, planted with palms and adorned with a marble statue of the patriot, poet, and scholar *Paolo Emilio Imbriani* (1808-77), by Tito Angelini (1910). From the Piazza the Strada dell'Infrascata leads to the right to *Arenella*, the birthplace of Salvator Rosa, the painter.

In a straight direction begins here the **Corso Vittorio Emanuele** (Pl. D, 4; E, 5; D, C, B, 6, 7; tramway No. 6, see p. 29), which is carried by means of windings and several viaducts round the hill of Sant'Elmo. It then skirts the slopes for some distance, and at length gradually descends to (ca. $2^1/_2$ M.) the Piazza di Piedigrotta (p. 102), commanding admirable views of the town, the bay, and Mt. Vesuvius. The road was begun by the Bourbons for military purposes, but was not completed till 1875. From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Via Roma, those from the last third descend to the Riviera di Chiaia.

The *Castel Sant'Elmo* and the *Museo di San Martino*, both situated above the Corso Vittorio Emanuele, are best reached from the town by Tramway Line No. 7 (p. 29; carr., see p. 28), which starts from the Piazza Dante (Pl. E, F, 4; p. 50), follows the Via Salvator Rosa and the Strada dell'Infrascata, traverses the new quarter of **Vòmero** (Pl. C, D, 5), and ends about 150 yds. short of the N.E. entrance to the Castel Sant'Elmo ('Ingresso'; Pl. D, 5). — Another rapid and easy approach is afforded by the Cable Tramways mentioned at p. 30, which start at the Monte Santo (Pl. E, 4; p. 50) and the Parco Margherita (Pl. C, 6; p. 101), pass under the Corso Vittorio Emanuele (intermediate station), and unite the lower town with Vomero. The upper terminus of the former line is about $^1/_4$ M. to the N.W. of the 'Ingresso' (turn to the right from the exit), that of the other $^3/_4$ M. to the W. (walk in a straight direction for 150 paces, then turn to the right to the Monte Santo station, and continue as above).

The **Castel Sant' Elmo** (735 ft.; Pl. D, 5), formerly *Sant' Erasmo* or *Sant'Ermo*, was erected under Robert the Wise in 1343 and considerably enlarged in the 15-17th centuries. The vast walls and the subterranean passages in the solid tuffstone rock formerly obtained for it the reputation of impregnability. The fort is now used as a military prison; the roof, to which we may ascend on application to the sentry (at the small window in the gate), commands a magnificent panorama. — On gaining the precincts of the fortifications we proceed in a straight direction to the S.E. and enter (r.) the suppressed Carthusian monastery of —

***San Martino** (Pl. D, 5), now the *Museo Nazionale di San Martino*, which is not less remarkable for the beauty of its situation and its views than for the value of its contents. It was begun in 1325 by Duke Charles of Calabria, but was entirely rebuilt in the 17th century. Admission, see p. 37. Director, *Dr. Mario Morelli;* printed guide (1901) 1 fr. If time be limited the Belvedere should first be visited.

Beyond the court, at the further end of which is the ticket-office, we reach the small Monastery Court *(Chiostrino;* I), where sarcophagi, inscriptions, marble coats-of-arms, etc., are exhibited. [One Roman sarcophagus is used as the tomb of Beatrice del Balzo (d. 1335).] Here, to the left, is the entrance to the church. Traversing a corridor we first enter the Coro dei Frati Conversi, with stalls of the 15th and 16th cent., and then the Chapter House (to the right), with ceiling-paintings by *Corenzio*. At the end a few steps to the right lead to the Audience Room *(Sala del Colloquio);* to the left we enter the choir of the church.

The ***Church,** which consists of a nave with three chapels on each side, is richly embellished with marble. On the ceiling is an Ascension, and between the windows the Twelve Apostles, by *Lanfranco* (1637-38). Over the principal entrance, a Descent from the Cross by *Stanzioni* (damaged), and next to it, Moses and Elias by *Ribera*. The twelve Prophets above the arches of the chapels are by the same artist (1638-43). Frescoes of the choir by the *Cavaliere d'Arpino* (1591): the Crucifixion (on the rear wall) by *Lanfranco*. Under the Crucifixion, Nativity, unfinished, by *Guido Reni* (who died in 1642 during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Ribera* (1651, in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo* (1622); to the right, the Last Supper, by *Stanzioni* (1639), and Institution of the Eucharist, by *Pupils of P. Veronese*. The marble decorations of the church, twelve different roses of Egyptian basalt, mostly after *Cosima Fansaga*, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The Sacristy, entered to the left from the choir, is adorned with intarsias from the early part of the 17th cent. and paintings by the *Cavaliere d'Arpino, Stanzioni*, and *Caravaggio*. — Beyond it is the former Treasury *(Tesoro)*, containing as an altar-piece a Descent from the Cross, the masterpiece of *Ribera* (1637), fine in colouring and admirable for its delineation of pain; on the ceiling, Judith, by *Luca Giordano*, said to have been painted in 48 hours, when the artist was in his 72nd year (1703).

We return to the court and opposite the ticket-office enter the **Museum.** We first proceed, in a straight direction, to a hall with sculptures of the 15-18th centuries. To the right of the court is the Laboratory *(Farmacia;* R. III) of the convent, a large and lofty vaulted apartment, with copies of frescoes and mosaics of the 4-15th cent.; in the middle is a Turkish boat (caïque). — Room IV *(Sala della Barca)*, to the left of this, contains pictures for which there was no room in the Museo Nazionale, comprising several good examples of Neapolitan masters of the 16-17th centuries. In the centre of the apartment is the *State Barge (Lancia)* used by Charles III. for excursions in the Gulf of Naples. — The adjoining Room V contains still-life pieces, genre-scenes, and battle-pictures. The *State Coach* in the centre, dating from the reign of Charles III., used to appear in municipal festivals at Naples, and was occupied by Victor Emmanuel and Garibaldi on entering the city in 1860.

We now return through the laboratory to the monastery-court (see above) and enter a long, narrow Corridor by the open door in the middle of the right wall. This passage has an open door on each side of it. — That to the left admits to the former Refectory (VII), containing models of S. Italian fortresses. — The door to the right leads through a passage to a so-called Presepe (VIII), *i.e.* a representation of the Holy Family,

with the three Magi and scenes of Neapolitan life, in a mountainous landscape. This 'Presepe', the delight of all Neapolitans, young and old, is worth seeing on account of the costumes and as a specimen of the erections which have been common at Christmas in the private houses and churches of Naples for centuries. — Farther on, to the left of the corridor, are two rooms (IX and X) with reminiscences of the Neapolitan popular theatre (p. 34); one of the rooms represents the interior of the former Teatro San Carlino.

The narrow corridor leads to the Cloisters, with 60 columns of white marble. — Immediately to the right is the entrance to the main section of the museum.

Room XI. Objects from the former monastery; vessels from the old laboratory; a sumptuous ecclesiastical vestment, etc. — Room XII. Portraits of abbots; choir-desks and choir-books of the 16th century. — Room XIII, to the right, formerly the private chapel of the priors, contains the wax figure of a Dominican monk, said to represent *Padre Rocco*, a Neapolitan street-preacher and philanthropist (18th cent.). — Room XIV *(Corridoio del Bernini)*. Madonna with the Child and St. John, a marble group ascribed to *Bernini* (?); two large chests. — The following five rooms contain objects of industrial art. Rooms XV and XVI *(Stanze di Raffaellino)*, formerly the library, have ceiling-paintings ascribed to *Raffaellino del Garbo*. They contain Neapolitan majolica and porcelain, chiefly Capodimonte (p. 97); among the best pieces are (r.) Diana asleep, (l.) Judgment of Paris, the Farnese Bull, Bacchus and Cupid, (in the middle) Hercules and Deianeira, Pulcinella and Columbine. — Room XVII, on the floor of which are mosaics of the Zodiac, contains majolicas from the Abruzzi, interesting as specimens of a local industry (comp. p. 214); most of the pieces date from the 17th cent. or later. — Room XVIII (at the end of the hall of mirrors). Tapestry; works in tortoise-shell; ivory carvings, etc. — Room XIX. Old Venetian mirrors and glass from Murano. In the centre is a Chariot of Apollo in bronze gilt. — We now return to the Corridoio del Bernini (XIV), to the right of which are four rooms (XX-XXIII) devoted to historical relics. Room XX *(Sala del Re)*. Memorials of the reigns of Charles III. and Ferdinand IV., including (No. 1020) two pictures illustrating a visit of Charles III. to the festival of Piedigrotta (p. 36). In the centre are memorials of Murat and Ferdinand II., including the collar of the Order of the Two Sicilies, founded by Murat. — Room XXI *(Sala dei Martiri)*. Busts; two large paintings of the capture of Capri by Murat (p. 185) and other memorials of the latter; waxen mask of Ferdinand IV.; hat of Card. Ruffo; prison-jacket and other relics of the Italian statesman Carlo Poerio (comp. p. 50) and of his brother Alessandro, the patriotic poet, who died in 1848 of wounds received at the defence of Venice; memorials of the revolution of 1848; flags. — Room XXII. Stamps; weights and measures. — Room XXIII. Uniforms (1734-1860). — Room XXIV. Costumes. — We return to R. XII and thence enter (right) Room XXV *(Sala degli Uomini illustri)*, containing portraits and autographs. — Room XXVI *(Corridoio degli Uomini illustri)*. Portrait-busts and statues. — Rooms XXVII & XXVIII *(Sale Savarese)* contain the collection of weapons and uniforms (16-19th cent.) made by Baron Savarese. — Room XXIX *(Sala dei Vanvitelli)*. Drawings by *Gaspare*, *Luigi*, and *Carlo Vanvitelli*. — Room XXX *(Stanzetta del Vicario)* contains valuable stones designed for a ciborium in the royal chapel at Caserta, which, however, was never made. — We now turn to the right into the ***Belvedere** (XXXII), a hexagonal room with a balcony commanding an exquisite view (best in the afternoon) of the city from Posilipo to beyond the hill of Capodimonte, the bay, Ischia, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. It is less extensive than that from the walls of Castel Sant'Elmo, but it is more picturesque and gives an excellent bird's eye view of the situation and laying out of Naples. — Room XXXI. Plans and views (1500-1870) of Naples; on an easel to the left is a painting of the Tuscan School

representing the triumphant Aragonese fleet in 1465. — Room XXXIII. Views of the environs and kingdom of Naples. — Room XXXIV. Sketches and views in Naples. Case with Neapolitan porcelain. — Room XXXV. Views of eruptions of Mt. Vesuvius. Table with impressions in lava. — Rooms XXXVI-XXXVIII. Views of festivals under the various kings of Naples. Chair and court-litter. — Room XXXIX. Uniforms. State robes. Official robes of the mayor and town councillors. — Rooms XL-XLIII. Representations of Neapolitan popular life. — Room XLIV. Scenes of modern Neapolitan history. — Room XLV. Pictures of vanishing Naples. — Room XLVI. Modern Neapolitan bronzes. — Room XLVIII. Reconstruction of the cell of a Carthusian monk.

Farther on to the S. in the Corso Vittorio Emanuele lie the hotels mentioned at p. 25. Beyond the Hôtel Bristol is a stopping-place of the cable-tramway (p. 30). Thence a street named *Parco Margherita* (Pl. C, D, 6) descends and a private road ascends to several villas belonging to *Conte G. Grifeo* (Bertolini's Palace Hotel, see p. 25). Beyond Macpherson's Hôtel Britannique the *Via Tasso* diverges to the right (see below). — The first station of the *Ferrovia Cumana* is farther on, between two tunnels (Pl. B, 6; see p. 109). — The Corso Vitt. Emanuele ends at the Piazza di Piedigrotta (Pl. B, 7; see p. 102).

VI. Posilipo.

A most attractive circular tour (comp. Pl. C-A, 6, 7, and the Map at p. 108), particularly by carriage (p. 28; 1½-2 hrs.), may be made from the Corso Vittorio Emanuele up the *Via Tasso* to the top of the hill of Posilipo and to the S.W. along the ridge as far as the Capo, thence back by the *Strada Nuova di Posilipo* (p. 102) to the Villa Nazionale. Walkers require 3-4 hrs. but will find the Strada Belvedere and the Strada Patrizi (p. 102) very dusty. Use may be made, however, from the Posilipo lift onwards of the primitive omnibuses (see p. 30) running from Vomero to Torre San Ranieri, or of the lift itself (p. 30) for the ascent to or descent from the Strada Patrizi. From the Capo a tramway (p. 28; No. 2) returns to the town. The foot of the lift may be reached by tramways Nos. 22 & 23 (p. 29). The finest views are enjoyed on the section of the road between the Via Tasso and the Posilipo lift and at the Capo, both of which points are quickly and conveniently accessible. The light is best in the early morning and the late afternoon.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posilipo*, or *Posillipo*, from *Pausilypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was situated upon it (p. 105). Posilipo is most conveniently visited either from the Corso Vittorio Emanuele or from the Villa Nazionale. We begin with the former route.

The ***Via Tasso** (Pl. B, A, 6; tramway projected), which diverges from the Corso Vitt. Emanuele beside Macpherson's Hôtel Britannique (see above) and gradually ascends the hill of Posilipo, commands most beautiful views of Naples and its bay and of Vesuvius. The road from the Corso to the top of the hill is barely 1¼ M. in length, but for the ascent on foot 35-45 min. are required. The

first house on the left is the *International Hospital* (p. 31). Farther on are some new villas. At the top is the much frequented *Ristorante Giardini di Torino* (p. 27).

The 'Strada Belvedere' (Pl. A, 6; 1½ M.; omnibus, see p. 101), leading from Vomero (p. 98) and running destitute of view between garden-walls, is joined by the Via Tasso and then, under the name of 'Strada Patrizi', ascends the long ridge of Posilipo to the S. Here and there the garden-walls cease and allow of beautiful views across the bays of Pozzuoli and Naples. Thus, after about 8 min., we have a view to the right of Nisida and Cape Miseno. In 2 min. more we obtain, under an archway to the left, the famous view of Naples and Vesuvius, with the pine in the foreground. About 3 min. farther on the Strada Patrizi intersects the line of the Posilipo grottoes (p. 103), which pierce the hill 465 ft. lower. A view is obtained here from the upper end of the lift ascending from the new grotto (see p. 30; comp. p. 101), and adjacent is the *Ristorante Promessi Sposi,* also commanding a view. Soon after the road passes through a group of houses, known as *(Porta di) Posilipo,* and continues towards the S.W., with views to the right and (finally) also to the left. We pass the *Torre San Ranieri* (½ hr.; omn., comp. p. 30) and the village of *Santo Strato* on the left and then reach (¼ more; 3 M. from the end of the Via Tasso) the *Strada Nuova di Posilipo,* which we strike at its highest point, near the tramway-terminus of *Capo* (p. 105). At the beginning of this road is the 'trattoria di campagna' *Piccolo* (comp. p. 27). The distance back to Naples by the Strada Nuova (p. 104) is fully 3 M. (to the tramway station of Posilipo, p. 104, about 1½ M.; thence to the Piazza Principe di Napoli, Pl. B 7, a little more). The tramway-passenger misses most of the beautiful views into the depths below.

The *Piazza Principe di Napoli* (p. 41), at the W. end of the Villa Nazionale, is adjoined on the N.W. by La Torretta (Pl. B, 7), an oblong space in which is the station for tramways Nos. 1-4 and 6 (pp. 28, 29) and also for the tramways to Fuorigrotta, Bagnoli, and Pozzuoli (Nos. 22 and 23, p. 29). La Torretta marks also the limit of the inner cab-zone. The Mergellina (p. 103) diverges here to the S.W., while the *Strada di Piedigrotta* leads straight to the W. to the hill of Posilipo.

The Strada di Piedigrotta, along which run the last tramways mentioned above, brings us in 5 min. to the small Piazza di Piedigrotta (Pl. B, 7), where the Corso Vittorio Emanuele ends (see p. 98). To the left rises the church of *Santa Maria di Piedigrotta* (Pl. A, 7), a building of the 13th cent., but much altered, and finally restored in 1850. It contains an old picture of the Madonna and an interesting Pietà in the Flemish-Neapolitan style, with wings executed under Sienese influence (2nd chapel to the right).

The large side-chapel to the right of the high-altar contains the tombs of the Filangieri and a statue of Gaetano Filangieri, the famous jurist (d. 1788). — For the festival of Piedigrotta, see p. 36.

The Strada di Piedigrotta is continued by the **Grotta Nuova di Posilipo** (Pl. A, 7), a tunnel bored in 1882-85 through the hill of Posilipo to replace the old Grotto (now closed), and giving passage to the tramway and other traffic, which creates a deafening noise. It is 800 yds. long (or with the approaches 1100 yds.), 40 ft. high, and nearly 40 ft. wide. Though it is always lighted with electricity it is just as well not to enter it after dusk. On a few days in March and October the setting sun shines directly through the grotto, producing a magic illumination. — In the middle is the lift mentioned at p. 30. At the W. end of the tunnel is the village of *Fuorigrotta* (p. 110).

The **Old Grotto** (775 yds. long), reached by the old road diverging to the left from the approach to the new Grotto, is a masterpiece of ancient engineering, probably constructed in the reign of Augustus. It is mentioned by Seneca as a narrow and gloomy pass. Mediæval superstition attributed it to magic arts practised by the sorcerer Virgil. King Alphonso I. (about 1442) enlarged the opening; a century later Don Pedro de Toledo caused the road to be paved; and it was again improved by Charles III. (1754).

Above the old road, to the S.E., is an ancient Roman columbarium, popularly known as the **Tomb of Virgil** (adm. 1 fr. and fee). It is reached by a path ascending in steps to the left, immediately beyond a curve in the road, between the smiths' forges, below No. 9. The name of the monument is without satisfactory historical foundation, though local tradition favours the assumption that this was Virgil's last resting-place. The poet, as he himself informs us, composed in 'sweet Parthenope' his immortal works, the Georgics and the Æneid, and he unquestionably possessed a villa on Posilipo, and by his express wish was interred close by after his death at Brundisium, Sept. 21st, B.C. 19, on his return from Greece. Petrarch is said to have visited the spot accompanied by King Robert and to have planted a laurel there. It is on record that in 1326 the tomb was in a good state of preservation and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription: —

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: cecini pascua, rura, duces.

Of all this no trace now remains. The following inscription was placed here in 1554: —

Qui cineres? tumuli hæc vestigia: conditur olim
Ille hic qui cecinit pascua, rura, duces.

To the S.W. of La Torretta (p. 102) diverges the Strada di Mergellina (Pl. B, 7), which forms the approach to the Strada Nuova di Posilipo. The latter begins about $^1/_2$ M. from La Torretta, before the street turns a corner at the bay of Barbaia.

A little short of this corner we observe above us, to the right, the small Chiesa del Sannazaro, or *Santa Maria del Parto*. (We ascend the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses

Nos. 10-17.) The church stands on the site of a country-house which King Frederick II. of Aragon presented in 1496 to the poet Iacopo Sannazaro, for whom he entertained the highest regard. After the house had been destroyed by the French in 1529 the aged poet caused the church to be erected by monks of the Servite order. It derives its name from his Latin poem, 'De partu Virginis'.

Behind the high-altar is the monument of Sannazaro (b. at Naples in 1458, d. 1530), executed in 1537 from the poet's own design by *Girolamo da Santa Croce* and *Fra Giovanni da Montorsoli*. At the sides, Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them, Neptune and Pan, with fauns, satyrs, and nymphs, an allusion to Sannazaro's poem 'Arcadia'; above is the sarcophagus with the bust of the poet, which bears his academic name, *Actius Sincerus*. The inscription at the base of the monument by Bembo ('Maroni . . . Musa proximus ut tumulo') alludes to the poet's having imitated Virgil. His principal works are idylls, elegies, and epigrams in Latin.

The ***Strada Nuova di Posilipo,** which at first skirts the coast and then gradually ascends round the S. slope of the hill, was begun in 1812 during the reign of Murat and completed in 1823. It leads between beautifully situated villas with luxuriant vegetation, commanding exquisite views (especially by evening-light), and should on no account be omitted from the traveller's programme. Tramways Nos. 1 and 2, see p. 28.

A pleasant excursion may be made by boat from the Barbaia bay (p. 103) to the Capo di Posilipo (1½ hr.; one rower about 2, two rowers about 3 fr. and gratuity). The coast is shaded from the sun in the afternoon; pretty view of the villas mentioned below; several grottoes in the rocks.

Immediately at the beginning of the road, to the right, rises the *Villa Angri*. On the left (½ M. from the Chiesa del Sannazaro) we next observe on the coast the picturesque ruins of the **Palazzo di Donn'Anna** (erroneously called that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Anna Carafa, wife of the viceroy the Duke of Medina, but never completed. To the left, on the coast, just before reaching the Palazzo di Donn'Anna, we pass the trattorie *Figlio di Pietro* and *Scoglio delle Sirene* (comp. p. 27). In front of the adjacent *Marine Hospital* is a curious group of statuary (St. Francis, Dante, Columbus, and Giotto), erected in 1883.

Boats for returning are generally to be found below the restaurants: to the Villa Nazionale 1½, to the town 2-3 fr.

The road leaves the sea and ascends in windings round the spur of the hill. To the left are the *Villa Cottrau* (No. 35), which stretches from the road to the sea, and the *Villa Cappella*, the latter at the tramway station of Posilipo, whence tramway No. 2 (p. 28) goes on, every ½ hr., to the Capo. Adjacent are the popular trattorie *Allegria* and *Stella* (right; Nos. 231, 232; comp. p. 27). To the right (No. 226) is the *Villa Dini;* to the left again, the *Villa d'Abro*, the *Villa Siemens*, the *Villa Rendell*, in which Garibaldi (d. 1882) spent his last winter (tablet at the entrance), the *Villa Antona-Traversi*, and the *Villa Gallotti*. On the hill

to the right is the huge *Mausoleum Schilizzi*, in the Egyptian style. To the left (No. 56), the *Villa Riv'alta;* and to the right, the *Regina Margherita Orphanage.* About $1^1/_4$ M. from the Palazzo di Donn'Anna, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa Rosebery*, the summer-residence of the British Embassy at Rome, the grounds of which may be visited in winter (apply at the Consulate in Naples, p. 31). The road goes on to the *Capo di Posilipo* (trattoria). We enjoy everywhere beautiful views of the Gulf of Naples.

The main road ascends for $^1/_2$ M. more to the *Villa Thalberg*, near which is the tramway-terminus of *Capo*, while the road described at p. 102 comes in on the right.

A charming footpath to the left, and a still more charming one starting just to the E. of the Villa Thalberg and first passing under the road, lead to (20 min.) the fisher-hamlet of *Marechiano* (Trattoria, bargaining advisable). Lower down, near the small church of *Santa Maria del Faro* (perhaps near the site of an old lighthouse), we reach some Roman remains, supposed to be connected with the Villa Pausilypon mentioned below. These include a low circular and a rectangular building on the beach (both vaulted), with parts of a house in the sea. About 110 yds. to the W., and accessible by boat, are the remains of a three-storied Roman house, known as the *Casa degli Spiriti.* It has, indeed, been recently shown that there is a whole series of Roman remains, extending from the Capo di Posilipo to the Punta Gaiola (see below) and now partly under water. It would thus appear that a road ran here along the coast, which was then probably about 16 ft. higher than at present.

The road then passes the *Villa Sanssouci* (Mr. Strickland; to the remains of the Villa Pausilypon, see p. 106) and leads through a deep cutting to (8 min.) a projecting round platform ('Bella Vista'; Ristorante Bella Vista, see p. 27), with a magnificent *View towards Bagnoli, Camaldoli, Pozzuoli, Baia, and Ischia.

The road now descends on the W. side of Posilipo, commanding a fine view the whole way. On the left, $^1/_2$ M. below the round platform, is the entrance to the so-called Grotto of Sejanus, a passage about 980 yds. in length, hewn through the rock and resembling the old Grotta di Posilipo (fee 1 fr.; the inspection occupies about $^1/_2$ hr., not very profitably).

The tunnel was constructed as a passage from the Villa of Vedius Pollio (see below) to Puteoli, or (more probably) by Agrippa as a prolongation of the above-mentioned coast-road. In either case it is, therefore, of earlier origin than the time of Sejanus, the favourite of Tiberius. It was repaired by the Emp. Honorius in the 5th cent. A.D. At its E. end, especially near the rocky promontory of *La Gaiola*, beautiful *Views are obtained of Nisida, Procida, Ischia, Capri, the bay of Naples, and the sea.

The custodian conducts the visitor from the grotto to a vineyard in the vicinity (fee of 1 fr. demanded), whence a magnificent view is enjoyed (from the top of the hill on the right); visitors should request to be conducted 'in cima', a somewhat fatiguing pull of 10 minutes. Here also the scattered fragments of the *Villa Pausilypon* of Vedius Pollio (p. 101) are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. In the adjoining property,

visible through the hedge, we observe the *Scoglio* (rock) *di Virgilio*, with the so-called *Scuòla*, perhaps once a temple of Fortune or of Venus Euplœa, to whom mariners sacrificed after a prosperous voyage. — The fish-ponds, in which the cruel Vedius was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. — A small *Theatre* here, with seventeen rows of seats hewn in the tufa rock, belonged to the villa. There are numerous other remains of villas. — [Those who do not visit the Grotto of Sejanus reach the remains of the Villa Pausilypon by ascending the path to the right, near the Villa Sanssouci (p. 105), and after 1/4 hr. descending to the right, before reaching the Villa Poggio Lucullano.]

The Punta Gaiola (p. 105), together with the island that once formed part of the same promontory, is now supposed to have been the site of *Parthenope* or *Palaepolis*, the earliest Greek settlement near the site of Naples (comp. p. 39).

The S.W. spur of Posilipo is called *Capo Coròglio*, opposite which rises the small rocky island of **Nísida**, the *Nesis* of the ancients, an extinct crater which opens towards the S.W. and forms a circular harbour. A mail-boat plies thither thrice daily from Bagnoli. On the quay is a quarantine building. On the N. side is a rock, connected with the island by an ancient mole and bearing a lazaretto. In the fort is a 'bagno' for criminals.

Towards the end of the Republic the island of Nesis was the property of Lucullus and in B.C. 44 it afforded a refuge to Marcus Brutus, who was here visited by Cicero. Brutus and Cassius here initiated the conspiracy against Cæsar, and here Brutus took leave of his wife Portia on his departure for Greece, previous to the battle of Philippi, the news of which caused her to commit suicide by swallowing burning coals. In the 15th cent. Queen Johanna II. possessed a villa here, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

From the entrance of the Grotto of Sejanus to *Bagnòli* (p. 111) is about $1^1/_2$ M., so that the whole distance thither from the Villa Nazionale (p. 41) is about 6 M. Bagnoli is a station on the railway and also on the tramway to Pozzuoli (p. 109).

Camáldoli.

An Excursion to Camaldoli and back, including stay there, takes $4^1/_2$ hrs. by carriage (with one horse 6, two horses 9-10 fr.); on foot rather less than more. Driving is, perhaps, the best plan (though the road is not very good), as the route is rather monotonous. Clear weather is indispensable. The path cannot be mistaken if the following directions be attended to (see also Plan, p. 25, and Map, p. 108). — The early morning and the evening lights are the most favourable for the views, particularly the former. The pedestrian should start on the return-journey in good time, as the path is rough in places and it is anything but pleasant to walk through the beggar-haunted suburbs of Naples after dusk.

The monastery is forbidden ground for ladies, who, however, may reach an equally good point of view a little lower (p. 108). The monks expect a donation (30-50 c. for one pers., 1 fr. for a party).

The Carriage Road to Camaldoli begins at the group of houses known as *Cangiani*, outside the *Porta San Martino* (Pl. A, B, 2; comp. also the Map at p. 108), the N.W. gate of the customs-wall ('Cinta Daziaria'). This point is reached from the Villa Nazionale

Geogr. Anst. v. Wagner & Debes, Leipzig

Campobasso
Foggia
Camposcuro
Melizzano
Virulano
Cautano
Foglianise
Cardito
Campoli
Castelpoto
Calore
BENEVENTO
Fadulli
S. Arcangelo
Piromonte
Staz. Apice
Apice
Foggiano
Tocco
M. Taburno
Apollosa
Perillo
S. Vito
Bonito
Melboti
Bucciano
Bonea
S. Leucio
S. Nicola Manfredi
Majano
Montesarchio
S. Angelo
Airola
Cappuccini
Bianchi
Giorgio la Montagna
Mirabella
Forche Caudine
Arpaia
Rotondi
S. Giovanni
Arpaise
Montefusco
Mentecane
Torre le Nocelle
Arienzo
Cervinara
S. Martino
Petruro
S. Paolina
Torrioni
Felice
Pannarano
Altavilla Irpina
Prata
Pratola
S. Angelo Lubrisano
M. Fellino
M. Mojo
M. Ciesco Alto
Roccarainola
Pietrastornina
Lapio
Cicciano
Avella
M. Avella
S. Angelo a Scala
Montefalcione
Camposano
Pajano
M. Vergine
Capriglia
Monte Fredane
Candida
S. Mango sul Calore
Sperone
Mitille
Mugnano
S. Pedalietto
Castelvetere
Nola
Visciano
Torchiati
Atripalda
Chiusano
S. Paolo
Salza
Saviano
Pago del Vallo
Mercogliano
AVELLINO
Sorbo
Monte-marano
Livieri
Monteforte
Belli izzi
S. Stefano del Piano
Vesuviana
Palma
Carbonara
Lauro
M. Pizzone
Ajello
S. Michele
Volturara
Cancello
Quindici
Contrada
S. Lucia
Serrapulo
M. S. Angelo
P.zo d'Alvano
Torino
S. Agata
S. Serino
Montella
Giuseppe
Episcopia
M. Salto
M. Terminio
Striano
Bracigliano
Solofra
Sarno
Siano
Montoro
P.zo S. Michele
Mercato
S. Valentino
S. Giorgio
S. Severino
Calvanico
M. Mai
Accellica
S. Marzano
Fisciano
M. Lieggio
Scafati
Nocera Inf.
Nocera Sup.
Baronissi
M. Monda
Sieti
Giffoni Valleprano
Angri
Pagani
Castiglione
Giffoni
Lettere
Corbara
M. S. Angelo
S. Pietro
M. Stella
S. Cipriano Picentino
Mercato
Gragnano
M. Cerreto
Cava
Alessio
S. Mango
Monte-corvino Rovella
Castellammare di Stabia
Vettica
Cimonte
Corpo
SALERNO
Montecorvino Pugliano
Lattari
Vietri sul Mare
Fajano
M. S. Angelo
Scala
Minori
Majori
Pastena
Ponte Cagnano
Monti
Ravello
Atrani
Scetara
Amalfi
C.a d'Orso
Torre
Bellizzi
Agerola
Conca Marini
Magazzino
Montecorvo
Battipaglia
Praiano
Picciola
G O L F O
Casa S. Lucia
D I S A L E R N O
Capodorso
S. Bernardo
Paestum
Roccadaspide
S. Antonio
Postiglione
Laviano
Contursi
Oliveto Citra
Serre
Eboli
Persano
Albanella
Altavilla Silentina
Roccagloriosa
Centola
Pisciotta
Palinuro
Capo Palinuro
Capo Licosa
Punta Licosa
Agropoli
Castellabate
Ogliastro
Perdifumo
Vallo della Lucania
Torre Orsaia
Sapri
Maratea
Lagonegro
Rivello
Latronico
Castelluccio
Moliterno
Tramutola
Grumento
Viggiano
Marsicovetere
Montemurro
Spinoso
Armento
Calvello
Abriola
Pietrapertosa
Potenza
Picentini
Tanagro
Sele
Basento
Agri
Melfi
Venosa
Lavello
Rapolla
Barile
Ripacandida
Ginestra
Forenza
Maschito
Ofanto
Bradano
Gravina
Matera
Irsina
Genzano
Oppido
Acerenza
Pietragalla
Tolve
Cancellara
Stigliano
Aliano
Tursi
Rotondella
Pisticci
Montalbano Jonico
Scanzano
Policoro
Nova Siri
Rocca Imperiale
Roseto Capo Spulico
Trebisacce
Cassano
Castrovillari
Morano
Mormanno
Papasidero
Scalea
Belvedere Marittimo
Diamante
Cetraro
Paola
Cosenza
Rende
Montalto
Rogliano
Bisignano
Tarsia
Spezzano Albanese
Terranova da Sibari
Corigliano
Rossano
Cariati
Crotone
Cirò
Strongoli
Isola di Capo Rizzuto
Le Castella
Capo Colonna
Capo Rizzuto
Capo Cimiti
Capo Alice
Punta Alice
Cutro
Isola di Capo Rizzuto
Strongoli
Petilia Policastro
Rocca Bernarda
Caccuri
Cotronei
Mesoraca
Santa Severina
Roccabernarda
Belcastro
Botricello
Sersale
Zagarise
Catanzaro
Tiriolo
Marcellinara
Settingiano
Simeri
Crichi
Cropani
Marina di Cropani
Soverato
Guardavalle
Stilo
Monasterace
Riace
Stignano
Gerace
Locri
Siderno
Roccella Jonica
Bovalino
Bianco
Ardore
Condofuri
Capo Bruzzano
Capo Spartivento
Capo Stilo
Capo Bruzzano
Reggio
Scilla
Bagnara
Palmi
Gioia Tauro
Rosarno
Nicotera
Tropea
Capo Vaticano
Pizzo
Monteleone
Vibo
Nicastro
Maida
Sambiase
Lamezia
Amato
Decollatura
Conflenti
Martirano
Nocera Terinese
Falerna
Curinga
Feroleto
Gizzeria
Pianopoli
Filadelfia
Francavilla
Polia
Stefanaconi
Monterosso
Mileto
Rosarno
Palmi
Seminara
Oppido
Cittanova
Polistena
Taurianova
Gioiosa Jonica
Roccella Jonica
Siderno
Locri
Gerace
Canolo
Grotteria
Cinquefrondi
Rizziconi
Melicucco
Rosarno
Gioia Tauro
Palmi
Seminara
Bagnara
Scilla
Reggio
Capo dell'Armi
Capo Pellaro
Capo Spartivento
Capo Bruzzano
Capo Stilo
Punta Stilo
Capo Cimiti
Capo Rizzuto
Capo Colonna
Capo Alice
Punta Alice
Capo Licosa
Punta Licosa
Capo Palinuro
Capo Sottile
Capo Vaticano
Capo Suvero

viâ the Grotta Nuova and Fuorigrotta (p. 110) and thence by the gradually ascending road outside the customs-wall (comp. Pl. A, 5; carr. in 1-1¼ hr.); or (somewhat shorter) from the Corso Vitt. Emanuele up the Via Tasso, then by the Strada di Belvedere viâ Vomero (carriages obtainable here), Antignano, the Archetiello (see below), and finally by the road outside the wall. In about ½ hr. from Cangiani carriages reach *Nazaret*, a group of houses ⅔ M. to the N. of Camaldoli. We alight here, pass to the left through the archway with a tablet bearing the words 'Via rotabile ai Camaldoli' (beside the Trattoria Frachiacono), turn to the left 100 paces farther on, follow the cart-road, pass through a hollow way, and then gradually ascend. We reach the N.W. corner of the monastery wall (see below) in 10-15 minutes. [The Trattoria Bellavista lies about halfway; prices should be agreed upon beforehand.]

Pedestrians alight from the tramway (No. 7; p. 29) at the station of *Antignano* (Pl. C, B, 4; a ride of 20 min. from the Piazza Dante), and after 200 paces turn to the left into the Strada Case Puntellate, where there is an office of the *Dazio Consumo*, or municipal customs on comestibles, known as *L'Archetiello* (Pl. B, 4) from a former gate. About 200 paces farther on (10 min. from the tramway) we take the bridle-path diverging to the left at a garden-restaurant and passing a group of houses. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 4, 3). The path runs between bushes and pines. (The path diverging to the left beneath an archway, ¼ M. farther on, must not be followed.) After 20 min., near two semi-detached houses, the path turns at a right angle to the left to the (4 min.) farm-buildings and passes through the gate, immediately beyond which it ascends to the right at a sharp angle in the direction of an isolated house, affording a fine view of Sant'Elmo, Naples, Vesuvius, and the bay. After 6 min., at the point where the path descends slightly, a path diverges to the right for Nazaret, while our route descends to the left along a gorge, through which is obtained a fine view of Capri. In 3 min. more, at a partly artificial grotto (on the right), we pass a path turning sharply to the left, which also leads to the monastery and affords fine views but is hard to follow. In 8 min. we reach a point where another path diverges to the right for Nazaret and a forest-path leads to the left, while the main path to Camaldoli ascends gradually in a straight direction. Where the road divides, 5 min. farther on, we ascend to the left, disregarding all side-paths, and in ¼ hr. we pass under the open archway at the N.E. corner of the monastery-wall. The path then rounds the N.W. corner, where it is joined by the path from Nazaret (see above; path to the point of view outside the monastery, see p. 108). We reach the W. entrance to the monastery in 5 min. more. Visitors ring. Guide needless.

**Camaldoli, a monastery of the Camaldulensian order, founded in 1585, was suppressed by the Italian government in 1863, but since 1885 has been again inhabited by a few monks. It stands on the E. summit of an amphitheatre of hills which enclose the Phlegræan fields (see below) on the N., being the highest point near Naples (1500 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. The best point of view is straight before us. The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended city (of which a great part is concealed by Sant'Elmo) with its environs, the former lake of Agnano, the craters of Solfatara, Astroni, Campiglione, Cigliano, and Fossa Lupara, besides the crater-like formations of the Piano di Quarto and near Pianura, the promontories of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is bounded by Capri and the Punta di Campanella (p. 179). The small towns of Massa, Sorrento, and Castellammare are visible; also Monte Sant'Angelo (p. 173), the smoking summit of Vesuvius, and the luxuriant plain at its base. To the W. is the sea, with the Ponza Islands (p. 16).

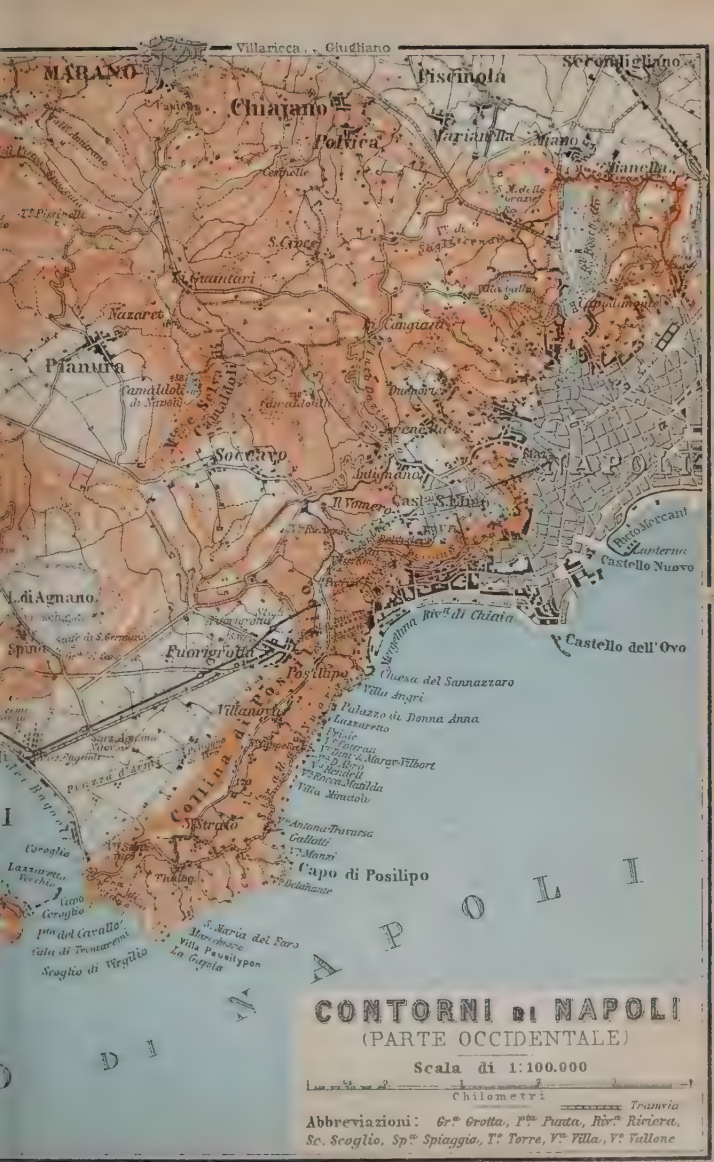
Parties which include ladies (p. 106) may reach a scarcely inferior point of view by striking off by the path ('Via Pagliarella') descending to the left, below the N.W. corner of the monastery-wall, and then proceeding along the slope beneath the wall to (8 min.) a gate (marked '*Veduta Pagliarella*'), for opening which a fee of 20 c. for each person is demanded.

A descent to the village of *Soccavo*, at the S. base of Camaldoli, to which a steep and rough path leads (r.) in ¾ hr. from the Veduta Pagliarella, is not recommended.

5. Pozzuoli, Baiæ, Misenum, and Cumæ.

The Phlegræan Fields, the district to the W. of Naples, have from time immemorial been a scene of tremendous volcanic activity, as is proved by the craters of Astroni, Solfatara, Campiglione, etc. Thirteen such craters or portions of craters (Capo Miseno, Monte di Procida) are known, and others may well be supposed to exist near Baiæ. There was no one special vent for the lava and explosive gases, so that a series of low craters adjoining each other has arisen here instead of a single large mountain like Vesuvius. The last great physical change in the landscape took place in the 16th cent., when the Monte Nuovo (p. 116) was formed; but hot vapours and water to this day rise to the surface through the tufa rock at various points. Lava-streams are practically unknown in this centre of volcanic activity, which is quite unconnected with Vesuvius. — This tract is scarcely less interesting from a historical than from a physical point of view. It was here that Hellenic civilization first gained a footing in Italy, and active communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems

Piano di Qua
Torre S. Severino
Mte S. Severino
Li Spinelli
Li Crisci
Foce di Licola
Foce nuova di Licola
L. di Licola
Torre S. Chiara
la Montagna Spaccata
Mte Ruscello
Mte Corvara
S. Martino
Fossa Lupara
Mte Rosso
S. Angelo
Campiglione
Porta di Campiglione
Ricetto S. Pietro
Acropoli
Avanzi della antica città di CUMA
Cordua
Mte Gauro
Lago Averno
Tempio di Apolline
S. Antonio
Mte Nuovo
la Ginestra
Foce nuova del Fusaro
Lago del Fusaro
Lago Lucrino
Via Herculea
Pta Carusa
Stabilto Armstrong
Serapeum
La Torre
Bagni di Nerone
Pta dell'Epitaffio
Seno di Baja
Baja
Tempio di Venere
Pta del Fortino vecchio
Faro
POZZUOLI
Le Chiaje
Fortº della Petriera
Castello di Baja
GOLFO DI POZZU
Mte de Salvatichi
Teatro antico detto Sepolcro di Agripina
Bacoli
Cappella
Monte di Procida
Mare morto
Porto di Miseno
Pta di Pennata
Miseno
Pta di Fumo
Pietre nere
Sbarcatojo
Spa di Miniscola
Gra Dragonara
Castello diruto
Faro
Capo Miseno
CAN. DI PROCIDA
GOL


Villaricca
Giugliano
MARANO
Piscinola
Secondigliano
Chiajano
Polvica
Marianella
Miano
Mianella
S. Croce
Li Guantari
Nazaret
Pianura
Camaldoli di Napoli
Soccavo
Antignano
Il Vomero
Castello S. Elmo
Porto Mercant
Lanterna
Castello Nuovo
L. di Agnano
Spina
Fuorigrotta
Posillipo
Mergellina
Riv.a di Chiaia
Castello dell'Ovo
Chiesa del Sannazzaro
Villa Angri
Palazzo di Donna Anna
Lazzaretto
Villanova
Collina di Posillipo
Villa Minutolo
S. Strato
Gallotti
Capo di Posilipo
Coroglio
Lazzaretto Vecchio
Capo Coroglio
Pta del Cavallo
Cala di Trentaremi
Scoglio di Virgilio
S. Maria del Faro
Marechiaro
Villa Pausilypon
La Gajola
NAPOLI
CONTORNI DI NAPOLI
(PARTE OCCIDENTALE)
Scala di 1:100.000
Chilometri
Tramvia
Abbreviazioni: Gr.a Grotta, P.ta Punta, Riv.a Riviera, Sc. Scoglio, Sp.a Spiaggia, T.e Torre, V.a Villa, V.e Vallone

of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The palatial villas of imperial Rome have long been converted into chaotic heaps of ruins by convulsions of nature, but the beauties of the scenery are invested with the same charm as they possessed two thousand years ago. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival. The malaria (p. xxx), which in summer formerly prevailed in many parts of the district, is beginning to disappear owing to the drainage and cultivation of the soil.

One day is sufficient to visit the chief points of interest, with the exception of the Lago d'Agnano, which is not specially attractive, and Cumæ, which is interesting chiefly to archæological students. Railway *Ferrovia Cumana*, see below) in the morning to (3/4 hr.) *Baia*, thence walk or drive to *Capo Miseno* and on to the *Lago del Fusaro* (on foot 5-6 hrs., incl. halt; carr. 2½-3 hrs.); return by railway to (20 min.) *Pozzuoli*, and after visiting the Serapeum, the Amphitheatre, and also the Solfatara (1¼ hr.), reach (36 min.) Naples by the tramway. Those, however, who have more time should devote two days to exploring this region as follows. First: Take the tramway to the station of *Agnano* in 20 min.; thence on foot by the road diverging here to the right to the former Lago d'Agnano, ¼ hr., where the Dog Grotto is scarcely worth a visit; walk over the hill (view) to the *Solfatara*, 1 hr.; halt there, 20 min.; walk to *Pozzuoli* and visit the Amphitheatre, Temple of Serapis, Harbour, and Cathedral, 1¼ hr.; drive back to Naples by the *Strada Nuova di Posilipo* (which route must be expressly stipulated for; 1 fr. and fee), 1¼ hr.; in all 5-5½ hours. If we take the railway on to Bagnoli, and return thence on foot to Naples, we require 1½ hr. more. — Second: Take the railway to *Baia*, and proceed thence as above viâ *Miseno* to the *Lago del Fusaro*. Energetic travellers may add the walk or drive to *Cuma*, returning viâ the *Arco Felice* (1½-2 hrs.).

Railway. The *Ferrovia Cumana* (16 trains daily to Pozzuoli, 8 of which go on to Torregaveta, p. 121) begins at the *Largo Monte Santo* (Pl. E, 4; p. 50; tramway No. 12, see p. 29; omnibus, see p. 30) and passes beneath the Castel Sant' Elmo by a tunnel, 1½ M. long, to the (1¾ M.) *Corso Vittorio Emanuele* station (p. 101), which is the most convenient for the majority of travellers. — Beyond another tunnel is (2½ M.) *Fuorigrotta* (p. 110). — The following stations (at those enclosed in brackets the train halts on previous notice only) are: [3 M. *Agnano Vecchio*], 4½ M. *Agnano Nuovo* (p. 110)], 5 M. *Bagnoli* (p. 111), [5½ M. *Terme*], 6¾ M. *Gerolomini*], [7¼ M. *Cappuccini* (p. 111)], 7½ M. *Pozzuoli* (p. 111), 8 M. *Cantiere Armstrong*], [8½ M. *Arco Felice* (p. 116)], [10 M. *Lago Lucrino* (p. 116)], 10½ M. *Baia* (p. 118), [11 M. *Cuma-Fusaro* (p. 121)], 12 M. *Torregaveta* (p. 121). Fares (without the tassa, p. xv) from the Largo Monte Santo to Pozzuoli 1 fr. 5, 70, 45 c., return 1 fr. 25, 85, 55 c.; to Baia 1 fr. 60, 1 fr. 5, 70 c., return 2 fr. 60, 1 fr. 75, 1 fr. 15 c.; to Cuma-Fusaro 1 fr. 75, 1 fr. 15, 75 c., return 2 fr. 70, 1 fr. 80, 1 fr. 20 c.

Electric Tramway from *La Torretta* (Pl. B, 7), the terminus of the tramway-lines Nos. 1, 2, 3, 4, 6 (pp. 28, 29), to *Pozzuoli*, see p. 29 (No. 22).

Carriages from Naples, see p. 28; from Pozzuoli, see p. 111. 'Service cumulatif', see below. The route and other details should be carefully agreed upon beforehand (comp. below).

To the **Guides** and **Coachmen** at Pozzuoli, Baia, etc., the remarks made at pp. xiii, xiv apply with peculiar force. Distinct bargains should be made in advance. The following directions, the map, a slight knowledge of Italian, and a fund of patience will enable the experienced traveller to dispense with their services; though the engagement of a guide (p. 112) or carriage will spare the visitor further importunities. Perhaps, however, the most convenient plan, and one which involves no greater expense, is to take one of the tickets of the 'Service cumulatif

avec les voitures publiques de Pouzzoles', issued at the railway stations of Largo Monte Santo and Corso Vitt. Emanuele, which include the railway-journey to Pozzuoli (or Baia) and back to Naples from any other convenient station and also the use of a carriage from the station to visit the usual sights of Baia, Capo Miseno, Cumæ, etc. The prices of these tickets are: one pers., 1st class 7 fr. 15 (to Baia 7 fr. 95), 2nd class 6 fr. 45 c. (7 fr.); two pers., 9 fr. 30 (10 fr. 90), 7 fr. 90 c. (9 fr.); three pers., 11 fr. 45 (13 fr. 85), 9 fr. 35 c. (11 fr.). Ticket for dinner at Lucrino, Baia, or Lago Fusaro, 3 fr. The necessary gratuities for the various sights are printed on the tickets. The Capostazione at Pozzuoli or Baia indicates the carriage to which the ticket entitles. For excursion-parties, see p. 38.

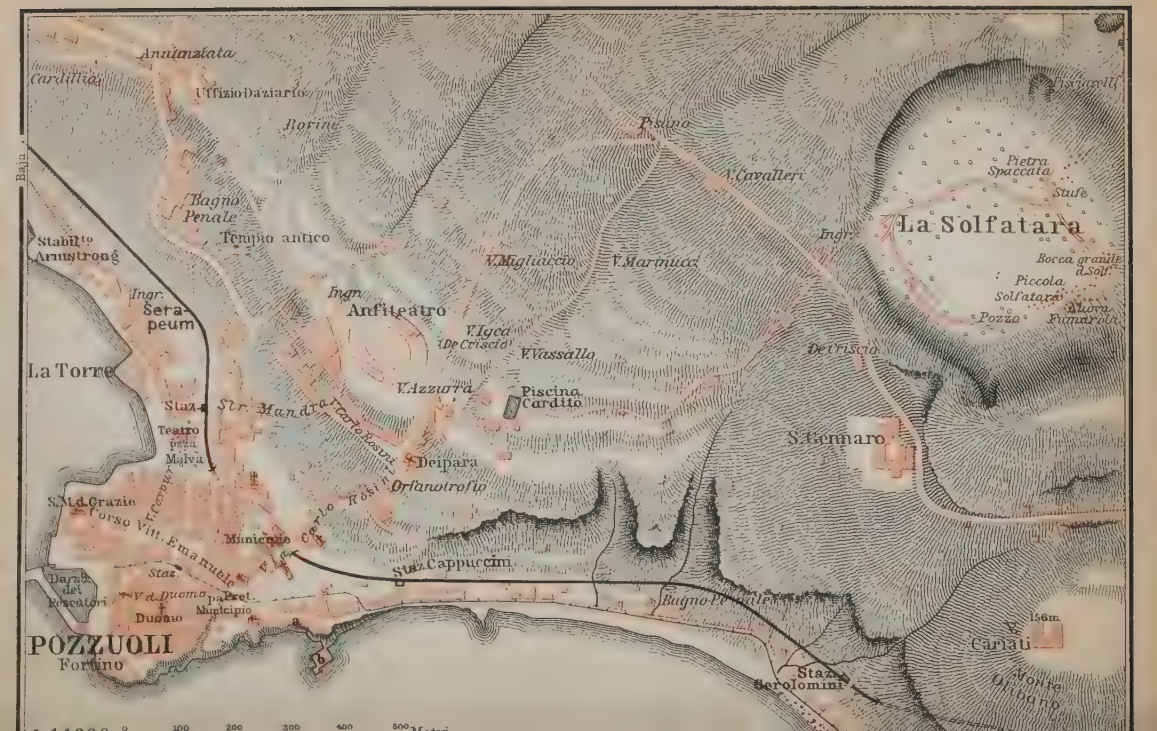
The Restaurants throughout this district are mediocre and their inclination to overcharge is an evil of long standing; prices, even in the case of a bottle of vin ordinaire (ca. 1 fr.), should always be inquired in advance. Those who drive from Naples should bring luncheon with them.

The village of **Fuorigrotta** lies at the exit from the Grotta Nuova (p. 103). The tramway halts in the piazza beside the small church of *San Vitale* (recently restored), the vestibule of which is now the mausoleum of the poet Count Giacomo Leopardi (b. at Recanati in 1798, d. at Naples in 1837), with a monument by Breglia (1902). The station of the Ferrovia Cumana lies $^1/_4$ M. from the piazza (ascend the Via Giac. Leopardi, on the right of the church, and turn to the right at the railway).

Farther on the train runs in a straight line towards the N., near the highroad and the tramway. From *Agnano Nuovo* a broad road planted with trees (branch-tramway) diverges to the former Lago d'Agnano, $^2/_3$ M. distant. On the slopes of the Monte Spina (see below) are a summer hotel (R. 4-6, B. $1^1/_2$, déj. 3, D. $4^1/_2$, pens. 10-12 fr.) and a new sports ground.

The **Lago d'Agnano**, which was drained in 1870, is an old crater (165 ft. above the sea) of irregular form, 4 M. in circumference. The offers of the guides should be disregarded. The lake seems to have been formed in the middle ages, as no reference to it is made by the ancients. On the S. bank, immediately to the right of the point where the road reaches it, are the old *Stufe di San Germano*, or chambers in which the hot sulphurous fumes rising from the ground are collected for the use of sick persons (uninteresting; comp. below). A few paces farther on is the *Grotto del Cane*, or *Dog Grotto*. It derives its name from the fact that its floor is covered with warm carbonic acid gas, oozing into it from below, the fumes of which render dogs insensible in a few seconds. Dogs are no longer provided for the exhibition of this cruel experiment, but the curiosity of the traveller is sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Tickets (2 fr.) are issued admitting to the Stufe di San Germano, the Dog Grotto (including a torch), the *Grotta del Morto* (similar to the Dog Grotto), and the remains of an extensive *Roman Edifice* exhumed in the vicinity; but there is little to see and the high price of admission may well be saved.

From the Lago d'Agnano to Pozzuoli ($1^1/_3$ hr.). Besides the high-road, which diverges to the left (W.) before reaching the Agnano crater, there is also a pleasant cart-track leading across the hills. This diverges to the left from the Astroni road (see p. 111) by a solitary house, about 8 min. from the Dog Grotto, and skirts the N. base of the *Monte Spina* (see above). After 3 min. we turn to the right, and in 10 min. more to



Annunziata
Cardillia
Uffizio Daziario
Rovine
Pisano
Pisciarelli
Pietra Spaccata
Stufe
V. Cavalleri
La Solfatara
Ingr.
Bocca grande d. Solf.
Piccola Solfatara
Pozzo
Nuova Fumarola
Baja
Bagno Penale
Tempio antico
Stabilto Armstrong
V. Migliaccio
V. Marinucci
Ingr.
Sera-peum
Ingr.
Anfiteatro
V. Igea (De Criscio)
V. Vassallo
De Criscio
La Torre
V. Azzurra
Piscina Cardito
Staz.
Str. Mandra
V. Carlo Rosini
Teatro
pzza Malva
S. Gennaro
Deipara
Orfanotrofio
S. M. d. Grazie
Corso Vitt. Emanuele
V. Cavour
Municipio
V. Carlo Rosini
Staz. Cappuccini
Staz.
Darsa dei Pescatori
V. d. Duomo
pa Pret. Municipio
Duomo
Bagno Penale
156m
Cariati
POZZUOLI
Fortino
Staz. Gerolomini
Monte Olibano
0
100
200
300
400
500
Metri

the right again; where the road divides into three (2 min.) we turn to the left, then immediately afterwards to the left again, continuing to follow the main road. At a farm-house (10 min.) the road narrows to a footpath, which ascends steeply past ancient walls to (8 min.) a white building and a yard, through which we pass by a door on the left. Soon after we pass through a narrow defile and gain (10 min.) the top of the hill. We here reach the highroad mentioned at p. 110, which we follow to the right. The *Villa Sarno* ('Proprietà Demaniale'), to the left, a little farther on, is a decayed villa of the Princes Cariati, situated on the Monte Olibano, a trachytic hill (see below). Looking back we obtain a beautiful glimpse of Nisida and Capri, and immediately after, by the (10 min.) Capuchin monastery of *San Gennaro* (p. 114), we enjoy another beautiful view of Pozzuoli and its bay, the Capo Miseno, and Ischia. After about 5 min. more we pass the entrance of the Solfatara (p. 113) on the right, and in 20 min. we reach Pozzuoli (see below).

The road skirting the W. verge of the Lago d'Agnano leads to (ca. 1 M.) the royal *chasse* or park of **Astroni,** the largest and most important of the volcanic craters in this region, being upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side is a small lake and in the centre an eminence of trachytic lava. We may drive to the margin of the crater and then ascend the old road to the large gate; but the park is at present closed to visitors.

Beyond the station of Agnano both road and railway approach the coast; the island of *Nisida* (p. 106) becomes visible on the left.

Bagnòli (*Ristorante Crisciotti*, in the piazza) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. There are numerous bath and lodging houses. Bagnoli is much frequented by Neapolitans in July, August, and September. There are two railway stations: *Bagnoli* and *Terme*. Sea-bathing may be enjoyed here from July to Oct. (comp. p. 32). To the S., along the shore, extends a series of large iron-foundries (Ilva, see p. 40) and other factories. — From Bagnoli by the Strada Nuova di Posilipo to Naples, see pp. 106-104.

From Bagnoli to Pozzuoli, $2^1/_2$ M., the road and railway skirt the coast. In the hills of volcanic tufa (pierced by two short and one long railway-tunnel) which rise near the sea is an outflow of trachyte, which has formed the precipitous *Monte Olibano* (547 ft.; see above), with its extensive quarries *(petriere)*, worked by convicts. Both tramway and train stop at *Cappuccini* (comp. p. 109), to the E. of the town, near the old Capuchin convent (see below), then penetrate short tunnels. The tramway-terminus is in a small piazza near the Corso Vitt. Emanuele, while the train goes on to the principal station, on the N. side of the town.

Pozzuòli. — Restaurants, comp. p. 110. The *Ristorante G. Poli-sano* (Pl. a), the *Ristorante dei Cappuccini* (Pl. b), both by the sea and at the E. end of the town, and the *Ristorante Vittoria*, in the theatre, near the station, are tolerable.

Carriages (comp. note on inclusive tickets at p. 110). For a drive in the town (or to the Amphitheatre), with one horse $^1/_2$, with two horses 1 fr.; to the Solfatara or to the Lucrine Lake $1^1/_4$ or $2^1/_2$ fr. (return-fare, incl. a halt of $^1/_4$ hr., 2 or $3^3/_4$ fr.); to Baia $1^1/_2$ or $2^1/_2$ fr.; to Torregaveta $1^1/_2$ or 3 fr.; to Miseno 3 or 5 fr. (return $4^1/_2$ or $7^1/_2$ fr.). —

By Time. For the first hour, with one horse 1½, with two horses 2 fr., each additional hour 1 fr. or 1 fr. 60 c.; whole day 7 or 12 fr.; morning or afternoon 4 or 7 fr.

Guides (comp. p. 109). For a walk through the town to the Amphitheatre and the Serapeum 1 fr. or, with the addition of the Solfatara, 1½ fr. suffices (previous bargain necessary). — The guides and others importune visitors to buy 'antiquities', which are generally forgeries. Genuine antiquities may be purchased of *De Criscio*, Villa Igea, on the road to the Solfatara.

The best plan is to alight at either the tramway or railway station to the E. of the town (see p. 111), thence follow the highroad and the Via Carlo Rosini (comp. p. 113) to the piazza in front of the church of the Deipara, and ascend straight on to the *Solfatara*, *Amphitheatre*, and *Serapeum* (p. 115; 1¾-2 hrs., incl. stay). — Those who alight at the Pozzuoli station of the railway (Ferrovia Cumana), on the N. side of the town (see p. 111), proceed first to the *Serapeum* (comp. p. 115), then take the lane back, cross the railway, and turn to the right towards the highroad leading uphill. Thence we either cross the highroad diagonally and after 120 paces (opposite a foot-bridge over the railway) take the paved 'Strada Mandra', leading to the N.W. end of the Via Carlo Rosini (p. 114), whence the 'Via Anfiteatro' leads to the left to the *Amphitheatre* (10-12 min. from the Serapeum); or ascend the highroad (see above) to the left as far as the Uffizio Daziario, there turn sharp to the right, and proceed to the Amphitheatre (25 min. from the Serapeum). From the Amphitheatre we proceed as indicated at p. 113, passing to the left of the Deipara, ascend to the *Solfatara* (there and back 1 hr.), and descend to the tramway or railway station at the E. entrance of the town (p. 111; in all a walk of ca. 2 hrs.).

Pozzuoli, a quiet town with 17,017 inhab., situated on and at the foot of a projecting hill of tufa (118 ft.), on the bay of the same name, which forms part of the Bay of Naples, was founded in the 6th cent. B.C. by the Greeks and named by them *Dicaearchia*. It was subdued by the Romans in the Punic wars, rechristened *Puteoli*, and raised to the dignity of a colony in B.C. 194. It afterwards became the most important commercial city in Italy, and the principal dépôt for the traffic with Egypt and the East, whence oriental forms of worship were introduced here at an early period. St. Paul on his journey to Rome in 62 A.D. spent seven days here (Acts xxviii. 13, 14). Several ruins, which lie close to the modern town, bear witness to its ancient importance. — Pozzuoli gives name to puzzolana earth, a grayish-brown volcanic ash, covering the heights and slopes of yellow tufa in the whole of this district to a depth of 3 ft. The almost indestructible building-cement manufactured from it is exported in large quantities from Baia and Bacoli.

From the tramway and railway stations to the E. of the town (p. 111) we follow the highroad to the W. for 4 min., turn sharp to the right, passing an archway leading under the road to the Corso Vittorio Emanuele (p. 113), and after 150 paces ascend sharp to the left, and take the middle road, immediately thereafter following the left branch. [The inner or N. road leads to the Via Carlo Rosini, p. 113.] Our road leads to the (150 yds.) Piazza del Municipio, in which is the *Pretura*, or former town-house. Thence the Strada del Duomo and its second side-street (Strada Bocche Fredde) lead

to the left to the cathedral of *San Proculo*. This occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns of which are to be seen on the N.E. side. The church contains relics of St. Proculus and the monument of Giovanni Battista Pergolese of Iesi, the composer of the Stabat Mater, who died at Pozzuoli in 1736 at the age of 26.

To the W. of the cathedral is the harbour, with a mole incorporating the relics of a Roman pier.

This was called by the ancients *Moles Puteolanae* or *Opus Pilarum*. In strange contrast to the present massive breakwater, it consisted of twenty-five separate buttresses of brick and puzzolano earth, supporting twenty-four arches. The pier was injured by a tempest towards the close of Hadrian's reign and was restored by Antoninus Pius in 139. Its modern name, *Ponte di Caligola*, recalls the fact that it was connected with the bridge-of-boats which Caligula threw across the bay of Baiæ, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians. The rings for fastening the ships are now, owing to the sinking of the ground, 6½ ft. under water. On the outermost pier the holes made by the boring of the lithodomus (p. 115) extend to a height of 10 ft. above the water-level. — The remains of three rectangular Roman harbour-basins are visible under water to the S. of the present town, extending as far as the Isola dei Cappuccini.

To the N.E. of the harbour lies the principal square, the Piazza Vittorio Emanuele, in which are a senatorial statue bearing the name *Q. Flavius Mavortius Lollianus* (the head not belonging to this statue, but also antique) and a statue of *Bishop Leon y Cardenas*, viceroy of Sicily under Philip III. — Hence the Corso Vittorio Emanuele (approach from the highroad, see p. 112) runs to the E. To the S. is a small piazza with the tramway-terminus. The Via Cavour leads to the N. to the Piazza Malva, with the *Giardino Pubblico*, the *Teatro Sacchini*, and the railway station of Pozzuoli. Following the railway-line for 3 min. we reach a lane ('Bagni di Serapide') on the left, enclosed by garden-walls and leading on the left to the Serapeum (p. 115).

Most travellers will, however, ignore the sights just mentioned and will continue to follow the inner road mentioned at p. 112, which bends abruptly to the right after 60 paces and receives the name Via Carlo Rosini. In 5 min., beyond the *Municipio* (on the left), we reach an oblong space, the E. (right) end of which is bounded by the *Orfanotrófio Carlo Rosini*, for orphan-girls, and the church *Deiparae Consolatrici Sacrum*. The road to the left leads to the Amphitheatre (p. 114), that straight on, past the façade of the church, to (15-20 min.) the Solfatara. The somewhat excessive charge of 1 fr. for each person is made for admission. The guides (superfluous; bargaining necessary) also receive 1 fr. for a party or 30-50 c. from a single visitor. A good path leads in 8 min. more to the 'Bocca Grande'.

The **Solfatàra** (320 ft.) is the crater of a half-extinct volcano, an oblong space enclosed by hills of disintegrated and bleached

tufa, from numerous fissures ('fumaroli') in which (esp. on the N.E.) hot sulphurous exhalations are continuously emitted. These deposit a sulphurous crust, yielding sulphuretted potter's clay, at one time used for the manufacture of alum, and 'bianchetto', a kind of earthy gravel, used for whitewash and stucco. — We are first conducted past a well (*Pozzo;* l.) of hot water (35 ft. deep) to the *Piccola Solfatara*, a group of fumaroli, in the middle of which, at the base of the S. wall, is the large *Nuova Fumarola* (formed in 1904). About 120 yds. farther on, in the S.E. angle (behind a pavilion), is the *Bocca Grande della Solfatara.* The vapour here, at its emergence from the ground, has a temperature of 339° Fahr., that of the smaller fumaroli is about 208°. The volume of vapour is strikingly increased by holding a piece of burning paper or a torch in the stream of vapour rising from either of the chief fissures. To the N.W. of the Bocca Grande lies the lowest part of the Solfatara, destitute of vegetation and probably covered down to the 18th cent. by a lake of hot mud. Several funnel-like subsidences, filled with hot and muddy water, have been formed here at different times (1874, 1898, 1907). About 220 yds. to the N. of the Bocca Grande, at the foot of the E. wall of the crater, are groups of fumaroli known as the *Stufe*, partly contained in an artificial cave, and the *Pietra Spaccata*, both connected with the *Pisciarelli*, or fumaroli on the outside of the N.E. part of the crater. The ground of the Solfatara sounds hollow in every direction. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. The only recorded eruption is one in the year 1198. In all probability the Solfatara has displayed the same amount of activity for the last 2000 years and has always been quite independent of Vesuvius. — In antiquity the outer slopes of the Solfatara were known as the *Colles Leucogei*, the white earth of which was used for colouring groats and other kinds of grain.

The road, which is joined on the left $^3/_4$ M. farther on by the path (p. 110) coming from the Lago d'Agnano, leads on from the Solfatara to Agnano. The view on this road is so fine that the traveller should not omit to ascend as far as (6 min.) the Capuchin monastery of **San Gennaro,** erected in 1580 on the spot where St. Januarius (p. 62) is said to have been beheaded in 305.

We now return to the open space before the Deipara and follow the Via Carlo Rosini to the N.W. as far as the bifurcation. Here we enter the Via Anfiteatro to the right, which brings us (keeping to the right) in less than 3 min. to the Amphitheatre, the most interesting and perfect of all the ruins at Pozzuoli (adm. 1 fr.; Sun. gratis).

The **Amphitheatre** rests on three series of arches, which were surrounded by an external portico; the two principal entrances were adorned with triple colonnades. The major axis of the building is 482 ft. long, the minor 384 ft.; the arena 236 by 138 ft.

The tiers of seats in the interior were divided into four compartments (*cunei*). The imperial seat was distinguished by Corinthian columns of black marble. The arena was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., were discovered. By means of a conduit the arena could be laid under water when naval combats were to be represented; the outlet is in the main passage. The entrances for the gladiators and the air-holes and outlets of the dens of the animals are easily recognized. Under Diocletian St. Januarius and his companions, as stated in an inscription on the chapel dedicated to him (to the N.), were thrown to the wild beasts here in vain, before they were put to death near the Solfatara (comp. p. 114).

On quitting the Amphitheatre we may return to the bifurcation mentioned on p. 114 and thence descend the paved Strada Mandra (officially styled Via Pietro Ragnisco) immediately to the right, near its end turn to the right, and cross the highroad diagonally (see below). Or we may turn at once to the right from the Amphitheatre and proceed, with a fine view of the Bay of Pozzuoli, to (10 min.) the Uffizio Daziario, there turn sharply to the left, and descend the highroad to (8 min.) the junction of the just-mentioned Strada Mandra. Hence we proceed to the right, and after 4 min. cross the railway (l.) and follow a lane to the 'Tempio di Serapide'.

The so-called **Serapeum** (fee 40-60 c.), an ancient market-hall (macellum, as at Pompeii; see p. 152), or a bath, to judge from the neighbouring hot springs, consisted of a square court, enclosed by forty-eight massive marble and granite columns, with thirty-six small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), once bearing a rich frieze. In the centre of the court stood a circular structure, surrounded by a peristyle of sixteen Corinthian columns of giallo antico, which have been transferred to the theatre of the palace at Caserta (p. 11), the bases alone being left. The interior was approached by four steps. The ruin was excavated in 1750, but its lower parts, which are now below the level of the sea, were filled up again in order to prevent unhealthy exhalations. The central portions of the columns are pitted with the borings of a species of shell-fish (*Lithodomus lithophagus*, still found in this vicinity). As the perforations occur only between 11 and 19 ft. above the level of the ground, it is assumed that the lower part of the edifice was at one time buried to a depth of 11 ft. (but probably not by an eruption of the Solfatara), and that subsequently the entire region sank nearly 20 ft. beneath the level of the sea. It seems to have remained immersed until the half-century before the convulsion connected with the upheaval of Monte Nuovo (p. 116) in 1538. Another and less plausible explanation of the borings is that the columns may at one time have belonged to a fish-tank in the market-hall (see above). Metal tablets

were attached to the three columns in 1905, at a height of 6 ft. above the sea.

The ruins of some ancient thermæ, erroneously designated the *Temple of Neptune*, to the E. of the Bagno Penale, and the brick nucleus of a temple, to the S.E., are uninteresting. The numerous Roman remains scattered among the vineyards and gardens have likewise little to offer to the traveller. They include the ruins of a circus, to the W. of the Annunziata; of a theatre, to the E. of the Amphitheatre, beyond the Solfatara road; of a triumphal arch and colonnades in the sea, off the shore to the W. of the Serapeum; and, to the S. and E. of the Amphitheatre, a number of ancient reservoirs, the largest of which *(Piscina Cardito)*, resting upon three rows of 10 pillars each and with a vaulted roof, is still in use (5 min. to the E. of the Deipara; comp. the Plan). — *Roman Tombs* have been discovered in great numbers on the old roads, the *Via Puteolana* leading to Naples and the *Via Cumana* to Cumæ, but most are now mere shapeless ruins. Others in better preservation have been found on the *Via Campana*, leading to Capua, which diverges to the right from the road leading to the N.W. beyond the Amphitheatre.

The Railway to Cumæ traverses a short tunnel beyond Pozzuoli and then passes the *Stabilimento Armstrong*, originally a branch of the well-known cannon and armour-plate works of Armstrong & Co. at Newcastle but now in the hands of the Italian government (2000 workmen). Fine retrospect of Pozzuoli on the left.

Cicero's villa Puteolanum, which afterwards belonged to Emp. Hadrian, probably lay in this neighbourhood. Hadrian (d. at Baiæ, 138 A.D.) was temporarily buried here, in a spot where Ant. Pius afterwards built a temple.

1 M. (from Pozzuoli) *Arco Felice*, a station at the junction of roads to the Arco Felice ($1^3/_4$ M.; p. 122) and to Cumæ (p. 121). The railway skirts the base of the **Monte Nuovo** (455 ft.), a volcanic hill of comparatively recent origin, having been upheaved on Sept. 30th, 1538, and consisting of tufa and calcined slag. Its form is that of an obtuse cone, in the centre of which is a very deep extinct crater. The ascent (10 min.; entrance halfway between the stations; adm. 25 c.) is interesting, on account of the panorama the top commands, and not less so the toilsome descent (6 min.) into the crater (50 ft. above the sea).

$2^1/_2$ M. Station of *Lago Lucrino*, at the E. end of the small **Lacus Lucrinus**, which is separated from the sea by a narrow strip of land. An ancient embankment here, still to be traced under the water, was called the *Via Herculea*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. The lake was famed for its oysters in ancient times, and the oyster-culture flourishes again as of yore. The lake yields also the *spigola*, a fish well-known to the Romans.

Near the station is the *Restaurant Suisse* (the former Hôt. de Russie; mediocre and sometimes closed). — On the spot now occupied by the Monte Nuovo (see above) once stood (until 1538) the village of *Tripergola*, probably near the site of Cicero's villa Cumanum, in which he began, in B.C. 54, to write his celebrated work, 'De Republica'.

About $^1/_2$ M. to the N. of the Lucrine Lake, a little inland, bounded on three sides by hills clothed with chestnuts, vineyards,

and orange-gardens, lies the celebrated **Lacus Avernus,** a crater filled with water, which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 113 ft.; height above the sea-level $1^1/_2$ ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (Odyss. xi. 14 et seq.). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (Æn. vi. 237). Augustus, by the construction of a naval harbour *(Portus Julius)*, the building of which was entrusted to Agrippa, and by connecting this lake with the Lacus Lucrinus, was the first to dispel these gloomy legends. Horace and Virgil extol the harbour as a prodigy. It was, however, soon sanded up and its place was taken by the harbour of Misenum (p. 119). The upheaval of the Monte Nuovo (p. 116) destroyed the remains of the harbour-works, half filled the Lucrine Lake, and entirely altered the configuration of the neighbourhood. The Monte Nuovo, the Lacus Avernus, and the Monte Grillo are three volcanoes, all rising from the same fissure in the earth's surface and to a certain extent connected with each other by subterranean passages.

On the S. side of the lake are grottoes and cuttings, hewn in the tufa rock, which probably once belonged to the Portus Julius. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake and now called the *Grotto of the Sibyl*, or *Grotta d'Averno*, is entered by a gateway, and consists of a damp passage (ca. 110 yds. long) hewn in the rocks and ventilated by vertical apertures. Midway between the two lakes a narrow passage to the right leads to two small square chambers with mosaic pavements, one of which, styled by the guides the '*Entrance to the Infernal Regions*' or the '*Bath of the Sibyl*', contains lukewarm water, 1 ft. in depth, which rises in the neighbourhood. The charges made to visitors (adm. 50 c., a party 1 fr., porter 1 fr., torch 50 c.; bargaining advisable) are much higher than the interest of the grotto warrants.

On the N.W. side of the lake is one end of the *Grotta della Pace* (p. 122). — On the E. side are the interesting ruins of magnificent *Baths*, usually called a *Temple of Apollo*.

The Railway runs with the highroad along the strip of land between the Lucrine Lake and the sea and pierces the *Punta dell' Epitaffio*, round which the road runs. To the right, before we enter the tunnel, lie the *Bagni di Nerone* or *Stufe di Tritola*, a long, narrow, dark passage in the rock, at the farther end of which rise several warm springs. The entire hill is covered with fragments of old masonry, passages, colonnades, mosaic pavements, etc. The railway threads another shorter tunnel, beyond which, to the right, is the so-called Temple of Diana (p. 118), and, to the left, the station of Baia, 3 M. from Pozzuoli. — Continuation of railway, see p. 121.

Baia. — Vittoria Restaurant (comp. p. 110; not suited for night-quarters), near the station.

Carriages (one-horse, for 3 pers.) meet the trains (comp. p. 109, tickets of the 'Service cumulatif', etc.); drive to Miseno and the Lago del Fusaro, including waiting at the Piscina Mirabilis and at Cape Miseno, which is ascended on foot, about 6 fr. (previous bargain necessary). — Walkers require about 6 hrs. for this expedition; guide unnecessary.

Boat to Pozzuoli for 3-4 persons about 2 fr.; to Bacoli and Miseno the same; there and back 3-4 fr.; according to bargain in each case.

Baia, the ancient *Baiae*, now regaining some importance, situated on the bay of the same name and commanding a charming view, was the most famous and magnificent watering-place of ancient Rome, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of Baiæ', exclaims Horace's wealthy Roman (Epist. i. 83), who is desirous of erecting a magnificent villa there. Luxury and profligacy, however, soon took up their abode at Baiæ, and its reputation suffered. With the decline of the Roman empire the glory of Baiæ speedily departed. In the 8th cent. it was devastated by the Saracens and in 1500 it was entirely deserted by its inhabitants on account of malaria.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but fragments now remain. In modern times these ruins are often exalted into temples of the gods. The principal remains consist of three large vaults which belonged to baths.

We first observe in a vineyard opposite the station, which affords a sufficiently good view of it, a large octagonal building, with a circular interior, a half-preserved dome, and four recesses in the walls, and remains of a water-conduit, styled a *Temple of Diana*.

Turning to the right on quitting the station, we reach after about 120 paces the entrance (r.) to another vineyard, containing a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls. This is obviously a bath, but is called a *Temple of Mercury*, or by the peasantry *il truglio* (trough). There is a fine echo in the interior (fee 30 c.). The traveller will lose little by disregarding the offer of the women here to dance the tarantella for his benefit (50 c.; for a company 1 fr.).

About 100 paces farther along the highroad is situated (l.) the so-called *Temple of Venus*, an octagonal structure, once vaulted, from the early imperial epoch. The interior is circular and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome. The passage through it is public.

The Highroad, passing a few modern villas, skirts the bay and then, passing several ancient columbaria, ascends the hill occupied by the *Castle of Baia*, which was erected in the 16th cent. by Don Pedro de Toledo. It is now let to private persons.

About 2 M. beyond Baia we reach the village of **Bácoli,** built among the ruins of an antique villa, and containing other antique remains. The traveller who is pressed for time, however, had better confine his attention to the Piscina Mirabilis (see below).

On the site of Bacoli (or, according to others, on the coast between the Lucrine Lake and the Punta dell'Epitaffio, p. 117) once lay *Bauli*, famous for the villa of the orator Hortensius, who there raised his favourite lampreys. It is even better known for the murder of the Empress Agrippina, perpetrated here by command of her son Nero in March, 59 A.D.

What is commonly named the Tomb of Agrippina *(Sepolcro d'Agrippina)*, on the coast to the N. of the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. On the promontory to the E. of the village rises a two-storied building, known as the *Cento Camerelle*, or the *Carceri di Nerone*, or the *Labyrinth*. The upper story was certainly a reservoir, but the use of the basement story is undetermined. The present approach is modern. The building is visited by torch-light (½ fr.), but the view from it is the chief attraction. Remains of the ancient villa strew the hill.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the *Piscina Mirabilis* (guide unnecessary).

We may either leave the road by the Uffizio Daziario and follow the long street of the village (S.); or, better, follow the road to the bifurcation mentioned below and 50 paces beyond it ascend a path diverging to the left from the Misenum road. At the top we turn to the right. Key in the adjacent Villa Greco (painted yellow; 30 c.).

The Piscina, which formed the end of the ancient Serino conduit, is an admirably preserved reservoir, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive pillars. — Following the top of the hill in the same direction (S.) for 7 min. more, we reach a cottage (good wine), the roof of which commands a very fine *View, though less beautiful than that from the Capo Miseno.

Near Bacoli, about ¼ M. beyond the Uffizio Daziario, the road forks: the branch to the right leads to Miniscola and the (¾ M.) ferry for Procida (p. 120), that to the left in a straight direction to Misenum. Both roads skirt the margin of the shallow *Mare Morto*, part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast naval harbour was constructed at Misenum by Agrippa, in connection with the works at the Lacus Avernus and the Lacus Lucrinus (p. 117), in order to serve as a haven for the Roman fleet on this coast, like Ravenna on the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno* or *Punta di Sarparella*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N.E., was penetrated by a double passage. Two breakwaters also, each consisting of eight massive piers, were constructed, and three of these piers are still visible about 10 ft. under water, off the promontory facing the Punta, on the S.W. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. The town of *Misenum*, which

was destroyed by the Saracens in 890, was probably situated on the S.W. side of the present Porto di Miseno. Scanty remnants of a theatre are still traceable near the promontory of Forno (p. 119). Some ruins on the height above probably belonged to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a subterranean chamber on the W. side of the promontory, with a vaulted roof supported by twelve pillars, is variously conjectured to have been a naval dépôt or a reservoir.

Beyond the bridge mentioned at p. 119, $^1/_4$ M. from the bifurcation of the road, we pass a white powder-mill (now abandoned) and soon reach ($^1/_2$ M.) the village of *Miseno*, situated at the foot of the cape. (Carriages cannot go farther.) The ascent (to the top and back 1-1$^1/_4$ hr.) is fatiguing for ladies. A boy may be taken as guide ('in coppa', to the top; 40-50 c.). Beyond the village-church we ascend to the right and follow the main road to the farm, a little short of which we again ascend to the right and then, at the bifurcation, to the left; a steep and narrow path then leads to the summit through vineyards.

The **Capo Miseno** is an old crater rising from the sea, of which only a segment now remains. It was originally an island, then later connected with the mainland only by the narrow Spiaggia di Miniscola (see p. 121) extending towards the W. Its remarkable form gave rise to the belief that it was an artificial tumulus of very ancient origin. Thus Virgil (Æn. vi. 232) describes it as the burial-place of the trumpeter Misenus: —

At pius Æneas ingenti mole sepulcrum
Imponit, suaque arma viro remumque tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur aeternumque tenet per saecula nomen.

The little platform on the summit (300 ft.) commands one of the most striking *Views in the environs of Naples (20 c. to proprietor). It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. On the side next the sea rises a picturesque mediæval watch-tower (comp. p. 201); another similar tower was removed to make way for a lighthouse, which is connected with the village by a road formed by blasting the rock.

From the cape we return to the point where the road forks and follow the road skirting the N. side of the *Mare Morto*. After about $^1/_2$ M. the road again forks; we follow the branch to the right, leading between the *Monte di Procida*, a tufa hill, covered with fragments of ancient villas and vineyards yielding excellent wine, and the *Monte de'Salvatichi*, to ($^1/_4$ M.) Torregaveta and ($^1/_2$ M.) the Lago del Fusaro (p. 121). At the foot of the Monte di Procida is the landing-place (*Sbarcatoio*) for boats to Procida (p. 118; $^1/_2$-2 fr.).

The footpath crossing the narrow strip of coast called the *Spiaggia di Miniscola*, about $1^1/_4$ M. in length, separating the sea (*Canale di Procida*) from the Mare Morto, has been closed by the military authorities. The name of Miniscola is said to be a corruption of *Militum Schola* ('exercising-ground' of the naval troops).

The distance by Railway from Baia to the Lago del Fusaro is little more than $^1/_2$ M. Immediately beyond Baia is a short tunnel.

The **Lago del Fusáro,** the *Acherusia Palus* of the ancients, is a lagoon separated from the sea by alluvial sand-hills and dunes, and in early antiquity perhaps served as the harbour of Cumæ. At the station is the *Restaurant degli Antichi Romani* (bargaining advisable) and 100 paces farther on is the *Ostricoltura*, the celebrated oysters of which may be enjoyed on the spot. The former pleasure-gardens here have, however, been closed. Opposite, close to the lake, is a casino built by King Ferdinand I.

The railway ends, 1 M. farther on, at **Torregáveta** (two clean rural trattorie), on the sea, with a fine view of Ischia. Near it are the ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. The ancient tunnel through the tufa hill served as an approach to the beach below (steamboat to Procida and Ischia, see p. 123).

From the Lago del Fusaro a walk of about $^3/_4$ hr. by the road running to the N. past the Ostricoltura brings us to Cumæ. About $1^3/_4$ M. from the station of Fusaro the road forks, the branch to the right leading to the Arco Felice (p. 122). In a vigna, about 120 paces short of this bifurcation, we observe to the right the ancient *Amphitheatre* of Cumæ, with twenty-one tiers of seats, covered with earth and vines. If we then follow the branch to the left (with antique pavement) and after about 50 paces diverge from it, between the first two houses, by a path to the left (last part steep), we are led in $^1/_4$ hr. to the former acropolis of Cumæ.

Cumæ, Greek *Kyme*, the most ancient Greek colony in Italy, was situated near the sea on a volcanic eminence of trachytic tufa (270 ft.), which rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded in the 8th cent. B.C. by Eubœans from Chalcis. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Neapolis, and exercised the most widely extended influence on the civilization of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ by Hiero of Syracuse, the ally of the citizens, B.C. 474. Pindar celebrates this victory in the first Pythian ode, and a

helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenistic towns. In 420 it was stormed by the Samnites and in 338 taken by the Romans, after which it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens and in 1207 it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa. — A systematic excavation of the ruins was begun in 1910.

The former *Acropolis* commands a beautiful prospect towards the sea, Gaeta, and the Ponza Islands, and (to the left) of the Lago del Fusaro, Ischia, etc. Extensive remains of the ancient fortifications (with a circumference of 1540 yds.) are preserved, especially on the E. side and on the S.E. slope, the site both of the old gate and of the present entrance. The material here consisted of slabs of trachyte (6 or 7 ft. long); on the N. side it was square blocks of tufa. Marks of later repairs are visible at various points. — The rock on which this castle stood is perforated in every direction by passages and shafts. One of these, on the S.E. side of the hill (descent to the left by the vintager's hut), with numerous lateral openings and subterranean passages, is thought to correspond with the description given by Virgil (Æn. vi. 43) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence resound as many voices, the oracles of the prophetess'. Most of the passages are blocked up. Some vessels and weapons of the Stone Age were discovered in the interior. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro. Numerous interesting and valuable objects found in tombs in this neighbourhood are now preserved at Naples (p. 90), Paris, and St. Petersburg. — Little now remains visible of the *Temples of Apollo* (on the E. side of the acropolis), *Jupiter* (on the S. side of the acropolis ?), *Diana, the Giants*, and *Serapis*, though excavations in the past brought various sculptures and columns to light.

On the return we follow the road (p. 121) leading to the Arco Felice. After 5 min. a path follows the traces of an ancient paved way to the left, which after a few paces descends (r.) to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in 1507). This passage, which was constructed by Agrippa for the purpose of affording direct communication between Cumæ and the Lacus Avernus, may be penetrated by those who do not mind a little discomfort. It is upwards of $^1/_2$ M. in length and is lighted at intervals by shafts from above. The floor is covered at first with deep fine sand, and farther on with rubble. The tunnel debouches on the N.W. bank of the Lacus Avernus (p. 117). A recent theory recognizes in this tunnel a relic of the navigable canal begun by Nero in 64 A.D. between the mouth of the Tiber and the Lacus Avernus.

About 5 min. farther on the road, still with traces of the ancient pavement, passes beneath the **Arco Felice,** a huge brick-work structure, 63 ft. high and $18^1/_2$ ft. wide, spanning a hollow, through which Domitian built a direct road between Cumæ and Puteoli. — About 9 min. later our way joins a broad road which follows the top of the E. margin of the Lago Averno and then descends to (30-35 min.) the railway station of Arco Felice (p. 116).

ISOLA D'ISCHIA
I. DI PROCIDA
CANALE D'ISCHIA
I. Vivara
ISCHIA
Castello
Porto d'Ischia
Casamicciola
Lacco Ameno
Forio
Serrara-Fontana
Barano d'Ischia
Testaccio
Le Pianole
Pietra dell'Acqua
Fontana
Panza
Pta Cornacchia
Mezza Torre
Pta di Caruso
Torre
Restituta
Monte Vergine
C. Schiabica
Ledomada
Perona
Pta della Scrofa
Castiglioni
Faro
Pta S. Pietro
S. Alessandro
Mte Rotaro
Ferentino
Pta Molina
Mandria
S. Antonio
Montagnone
Meglio
Buceto
Conti
Mte Tribbiti
Fiajano
Santacci
Piedimonte
Buona
Mte di Monte Vergine
Chiumonano
S. Pancrazio
Pta S. Pancrazio
Capo Grosso
Pta del Bordo
C. Trano
Pta della Pisciazza
Campagnano
Mazzella
Scogli di St Anna
S. Antuono
S. Michele
Pta del Fiumicello
Pioppeto
Pta di Serra
Pta Ceraciello
Fortino
Centano
Chiajolella
Pta Solchiaro
Scoglio l'Impisa
Sc. Camerata
Pta del Soccorso
Pietre Rosse
Pietra Bianca
Pietra Nera
Castiglione
Chianare di Spadera
Pta della Cima
C. Negro
Pta del Chiarito
la Roja
Pta St Angelo
Villa St Angelo
Scala di 1:100.000.

6. Procida and Ischia.

The Steamer Connection with these islands is provided by the *Società Napoletana di Navigazione a Vapore* (pp. 31, 182). Embarking or disembarking at Procida, Ischia, Casamicciola, or Forio 20 c.; at Torregaveta free.

a. Steamers in connection with the *Ferrovia Cumana* (p. 109) leave *Torregaveta* (p. 121) thrice daily for *Procida* (20 min.), *Ischia* (55 min.), and *Casamicciola* (1 1/3 hr.). Fares from Naples (Largo Monte Santo station; comp. p. 109) to Procida 3 fr. 20, 1 fr. 65 c., 1 fr., return-tickets (valid for 8 days) 5 fr. 10, 2 fr. 45, 1 fr. 40 c.; to *Casamicciola* 4 fr. 5, 2 fr. 55, 1 fr. 20 c., return 6 fr. 80, 3 fr. 75, 1 fr. 90 c.

b. From Naples by direct steamer. The steamers ply from the quay at the Immacolatella Vecchia (Pl. G, 5) once daily (at 2, 2.30, or 3 p.m. according to the season) to *Procida*, *Ischia*, *Casamicciola*, and *Forio*. The voyage from Naples to Casamicciola takes about 2 1/2 hrs.; that to Forio 3/4 hr. more; return from Casamicciola at 6 a.m. (in spring and summer at 5.30 a.m.). There are three classes, and the fares are the same as those viâ Torregaveta (see above). From May to October a second steamer plies to the above-mentioned places, starting at 9.30 a.m., and returning from Casamicciola at 3.30 p.m. — The steamers plying to the *Ponza Islands* (p. 16; twice weekly at 8 a.m., in summer at 7 a.m.) touch also at Procida and Ischia.

A rowing-boat takes 6 hrs. to cross from Ischia to Capri in fine weather (20 fr.).

Pròcida, the *Prochyta* of the ancients, is of volcanic origin, like its sister-island Ischia, being composed of pumice-stone and trachytic tufa. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the sea. A third and smaller crater perhaps forms the creek of Chiaiolella, and a fourth the neighbouring island of *Vivara*. Procida is 2 M. in length and of varying width; population 14,440, whose occupations are fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister-isle. As the island is approached the most conspicuous object is the castle, situated on the N.E. extremity. Below lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the bay on the S. side. The white, glistening houses with their flat roofs present a somewhat oriental aspect. The chief festivals on the island are St. Michael's Day (Sept. 29th) and May 8th.

The landing-place ('Marina') is on the N. side. We follow the main street of the village to the left from the Caffè del Commercio and take the first side-street (Strada Principe Umberto) to the left, in which is the unpretending *Albergo dei Fiori* (No. 16, to the left). This street leads to the small Piazza dei Martiri, with a tablet in memory of twelve Procidans who were executed during the reaction of 1799 and a statue of Ant. Scialoia, the politician (1817-77). Fine view towards the S. In 5 min. more we reach the *Castle*, now a house of correction, situated on a precipitous rock and commanding fine views.

The main street mentioned on p. 123 intersects the town from E. to W. and is prolonged to the left by the 'Strada Vittorio Emanuele', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the *Bay of Chiaiolella*, situated below the old château of *Santa Margherita* and near the small olive-clad island of *Vivara*. This point may be reached also by picturesque footpaths leading from the Piazza dei Martiri to the left along the heights, viâ the former *Telégrafo* (marked '75' on the Map). At the Chiaiolella boats for the passage to Ischia are always to be found (¾ hr. with a favouring wind; fare 2 fr.). As soon as we have passed Vivara, we obtain a view of Ischia with its beautiful hills, commanded by the summit of the Epomeo, with the town and castle of Ischia in the foreground.

From Naples a Visit to Ischia alone, including a trip round the island and the ascent of Monte Epomeo, requires 1½ day.

Ischia, the *Pithecusa*, *Ænaria*, or *Inarime* of antiquity and the *Iscla* of the 9th cent., the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has about 30,000 inhabitants, who are principally engaged in the culture of the vine (white wine, light and slightly acid) and other fruit, and to a certain extent in fishing. The manufacture of *mattoni*, a kind of tile, and other articles from a variety of grey clay *(creta)* found in the island is of great antiquity. Straw-plaiting has recently been considerably developed at Lacco (p. 127). The climate is genial, the soil extremely productive, and the scenery, particularly on the N. side, singularly beautiful, though seen in its full glory in summer only. The entire island may be regarded as the débris of a submarine volcano, the centre part of whose crater was near Fontana (p. 128). Later lateral eruptions, chiefly at the N. base of the main crater, gave rise to the cones of the Montagnone (p. 126), Monte Rotaro (p. 127), Monte Tabor (pp. 126, 127), and the promontory of Lacco. Even the isolated rocks at Ischia are probably due to some such lateral outburst. Warm springs still occur on the N. coast (comp. pp. 125, 127). In consequence of an eruption of *Monte Epoméo* (p. 128) the island was deserted about B.C. 474 by the greater number of the ancient Greek inhabitants, and a similar eruption in the 8th cent. B.C. probably caused the Chalcidians, after a brief sojourn at Ischia, to remove to Cumæ (p. 121). Eruptions took place also in B.C. 300 and B.C. 92, and in the reigns of Titus, Antoninus Pius, and Diocletian. According to the ancient poets the giant Typhœus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under Ætna, periodically groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302, when a stream of lava descended to the sea on the N.E., near the town of Ischia.

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty,

but it was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The *Marchese di Pescara* (p. 56), the celebrated general, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward her family were invested with the governorship of Ischia, which they retained till 1731. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So, too, did Maria of Aragon in 1548, widow of the Marchese del Vasto.

Ischia (*Trattoria Pirozzi*, a little to the W. of the piazza), the capital of the island and the seat of a bishop, with 2756 inhab., stretches picturesquely along the shore in the form of a single street, 1 M. in length, extending from the castle on its lofty isolated rock on the S. to the *Punta Molina* on the N. The *Castle* (300 ft.), erected by Alphonso V. of Aragon (Alphonso I. of Naples) about 1450, afterwards the residence of Vittoria Colonna (see above), and connected with the land by a stone causeway only, deserves a visit for the sake of the magnificent view from the roof (20-30 c.).

From Ischia a good road skirts the whole N. coast of the island, passing Porto d'Ischia and Casamicciola, to (7 M.) Forio (p. 127), on the W. coast, and thence it proceeds by the S. side of the island till it ends to the N. of Ischia (comp. below; carriages, see below). From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell'Arso*, or lava stream of 1302, at the junction of the above-mentioned road (comp. p. 128). About $1^1/_4$ M. from Ischia we reach —

Porto d'Ischia. — Hotels (comp. p. xx; open in winter also). *Hôtel Villa Floridiana*, Corso Vittoria Colonna 31, with garden, R. 3-5, déj. with wine $2^1/_2$, pens. 7-8 fr.; *Quisisana*, R. 3-4, pens. 7-8 fr.; *Albergo-Ristorante Angarella*, at the harbour, with warm baths, R. 2, pens. with wine 6-7 fr., very fair. — Also several Cafés with rooms and restaurants, such as the *Caffè Epomeo* and *Trattoria del Risorgimento*. — Carriage to Casamicciola 1-2 fr.

Porto d'Ischia is called also *Bagni d'Ischia*, from several warm salt springs, which are used at different bathing establishments. In the piazza, close to the harbour, are the large bathing establishment and a royal park and casino (now a convalescent home for officers). The harbour, the circular shape of which denotes that it occupies an old crater, was at one time a lake, but it was connected with the sea in 1853-56 in order to afford refuge to vessels in stormy weather. A fine view is obtained from the pier and a still better one from the Punta San Pietro to the E., which may be reached, when the gate at the harbour side is closed, through the vineyard at the back. In the vicinity to the S.E. is the *Villa Meuricoffre*, with luxuriant vegetation, amid the lava of 1302, which is not yet much disintegrated (fee 30-50 c.). An *Osservatorio Geodinamico* has been erected on the Salita Quisisana for continuous observation of the earthquakes. — Ascent of Monte Epomeo, see p. 128.

The *Montagnone* (840 ft.), to the S.W. of Porto d'Ischia, affords a fine view, extending to Capri, which may be enjoyed when we are only halfway up the hill. We follow the road to Fiaiano for ca. $^1/_2$ M. and then ascend abruptly to the right at the point where the walls on the right cease. When we reach the vineyards we keep to the left along their walls, and where they cease we first proceed a hundred yards to the right and then keep to the left, round the hill, to the summit ($^3/_4$ hr.). *Fiaiano* (650 ft.), $1^3/_4$ M. to the S. of Porto d'Ischia, with the pine-clad crater of the Arso, is another good point of view.

The road ('Via Quercia') ascends to the left by a yellow church with Ionic columns, follows the telegraph-wires, and crosses the flanks of the *Monte Tabor* (comp. pp. 124, 127), above the Campo Santo of Casamicciola, commanding beautiful views of Porto d'Ischia, the castle of Ischia, and Procida. About halfway we pass the *Trattoria del Posilipo*, with a terrace towards the sea. After about 3 M. we reach —

Casamicciola. — Arrival by Sea. Landing or embarking 20 c., in a separate boat 1 fr. Porter for conveying luggage to a cab, 20 c. each trunk, greater distances 40-50 c.

Hotels, generally well spoken of, with gardens and view. On the hill, about $^3/_4$ M. from the Marina: **Grand-Hôtel Sauvé*, with warm baths, R. 3-4, B. 1, déj. $2^1/_2$, D. 4 (both incl. wine), pens. 7-12 fr.; *Eden Hotel; Hôt. delle Terme*, near the bath-houses (p. 127); *Hôt. del Vesuvio* (the last three in the Italian style and open in summer only). — Near the Marina: **Hôtel-Pension Pithaecusa*, with garden, R. $2^1/_2$-5, B. 1, déj. $2^1/_2$, D. 4 (both incl. wine), pens. 6-8 fr.; *Grande Sentinella*, halfway between the Marina and the baths, R. 3-5, B. 1, déj. $3^1/_2$, D. 5 (both incl. wine), pens. 7-12 fr.

The only hotels open in winter are the *Grande Sentinella*, *Sauvé*, and *Pithaecusa*.

Pensions. *Mich. Morgera*, Via Eddomede 9, by the sea, pens. 7 fr.; *Vinc. Monti*, pens. 5 fr. — Cafés. *Caffè Piemonte* and others on the Marina.

Carriages (bargaining advisable). With one horse, per drive 70 c., or $1^1/_2$ fr. for the first hr. and 1 fr. each additional hr.; with two horses, $1^1/_2$, $2^1/_2$, and 2 fr. Drive round the island, about 5 hrs., one-horse carr. 5-6, two-horse 7-9 fr.; to Fontana (ascent of Epomeo, p. 128) and back 7-8 fr.; to Sant' Antuono (view from the Punta della Pisciazza, p. 128) and back about 4 fr. — Diligence to Lacco and Forio (40 min.) twice daily.

Boats for 1-4 pers., first hr. 2, each additional hr. 1 fr.; each additional pers. 20 c. more per hr. — Sea Bathing.

Casamicciola, with a population of 3731, consists of groups of houses scattered on the slopes of the Epomeo. In the 19th cent. it was repeatedly visited by serious earthquakes such as those of 1828, 1881, and the terrible convulsion of July 28th, 1883, in which 1700 lives were lost and almost every house reduced to ruins. Since then three insignificant shocks only have been felt, and the town is being rebuilt, chiefly on the Marina, under the superintendence of government. Violent torrents, however, with quantities of mud and great masses of rock loosened from the mountains as the result of a cloudburst again overwhelmed the upper part of the town on Oct. 24th, 1910, and have rendered the baths useless for some time to come. — The little town is frequented from May to August by numerous visitors, on account of its cool and healthy situation and warm

alkaline and saline springs, which are especially efficacious in rheumatism and gout. It is also a pleasant resort even in spring and autumn, though the lack of shelter from cold winds is apt to be rather trying before the middle of April. The *Gurgitello*, the principal spring, rises in the upper part of the town, 154 ft. above sea-level, with a temperature of 147° Fahr., and its water is used for baths, douches, inhalation, etc., in the extensive bath-establishments of *Manzi* and *Belliazzi* (100-115 ft.) near by. The *Monte della Misericordia*, or bath for the poor, on the Marina, which also is supplied by the Gurgitello, provides accommodation for 400 bathers and occupies the site of a building erected near the spring in 1604 and destroyed in 1883. The higher points command beautiful views over the N. bays of the Gulf of Naples as far as Vesuvius. One of the best of these is obtained from the garden of the *Villa Monti* (reached by the Via Grande Sentinella above the Hôtel Sauvé).

The *Monte Tabor* (310 ft.), which affords an admirable view, may be ascended in 25 minutes. Opposite the ruins of the old Monte della Misericordia we take the Vico Cittadini and then ascend the Via Bosco. After 10 min. we proceed to the left along the slope, in 8 min. more we pass through a gate and a vineyard, and finally make the somewhat steep ascent to (7 min.) the summit. The Monte Tabor was formed by an eruption of trachyte from the well-preserved crater of *Monte Rotaro* (1005 ft.), which rises to the S.

A pleasant footpath leads from Casamicciola to (1¼-1½ hr.) Forio (see below): we ascend to the left before reaching the Hôtel Piccola Sentinella (closed), traversing the upper part of the town, which suffered most seriously from the earthquake, and then follow an easy path to the left, commanding beautiful views of the coast.

The road proceeds along the hillside a little longer and then descends to (35 min.) **Lacco Ameno,** a village where the earthquake was less disastrous. At the beginning of the village, to the left, is the *School of Straw-Plaiting* (tasteful specimens for sale). Farther on is the church of *Santa Restituta*, the patroness of the island, whose festival (May 15-17th) is celebrated by fireworks and the illumination of the neighbouring *Monte Vico* (377 ft.), on which in ancient times the capital of the island was situated. Near the former monastery and in the garden attached to it rise hot springs which are used for vapour-baths. The *Pietra del Lacco*, a huge tufa rock in the sea, near the village, is named '*Il Fungo*' from its shape, due to the action of the waves. About 1½ M. to the W. (we turn to the right at the last house on the road to Forio) is situated *Mezza Torre.*

The road crosses the lava-stream of 474 B.C. (comp. p. 124) and then descends to (3 M.) **Forío** (inn) with 3640 inhabitants. The Ponza steamers (p. 123) and generally also the afternoon steamers from Naples touch here. The *Municipio*, finely situated on the sea, was formerly a Franciscan monastery. A picturesque procession

takes place at Forio on Easter Sunday. Fine view of the Monte Epomeo and the Punta Imperatore (see below).

About 1½ M. to the S. of Forio the footpath to the *Punta Imperatore* (495 ft.; lighthouse), the S.W. extremity of the island, diverges to the right. Beyond the poor hamlet of *Panza*, ½ M. farther on (view of Capri), the road leads among vineyards, commanding a fine view of the S.W. coast of Ischia, from the Punta Imperatore to the *Punta Sant'Angelo* (345 ft.), with the ruined *Torre Sant'Angelo*, and then ascends steeply viâ *Ciglio* to the village of *Serrara Fontana* (1200 ft.), where Buonopane and Testaccio come into full sight (*View). Just before we reach *Fontana* (1480 ft.; no inn, but good wine obtainable; ascent of Mte. Epomeo, see below) we have a distant view of the peninsula of Sorrento. The road now descends, traversing several cuttings and a gorge, to *Buonopane* or *Moropano* (938 ft.), and thence, beyond another gorge, to the large village of *Barano d'Ischia* (710 ft.), surrounded by vineyards and orchards. We descend through the luxuriant vineyards in the plain lying between the spurs of Monte Epomeo and the chain of hills on the S.E. coast of the island, skirt the remains of an ancient aqueduct, and cross the Lava dell'Arso (p. 125), the course of which is still distinctly visible above. Fine *View of Procida and the Capo Miseno; to the right, the castle of Ischia. The road finally descends through fine pine-woods to the coast, where we turn to the right for Ischia, to the left for Porto d'Ischia (comp. p. 125).

At the just-mentioned aqueduct diverges a road, leading to the E. to *Sant'Antuono* (from Casamicciola direct 5 M.; carr., see p. 126), passing the church on the right, and following the road along the slope to the right (good views). Beyond a group of houses we reach (15-20 min.) an isolated farm-house on the *Punta della Pisciazza*, a little below the road, the roof of which affords a splendid view of the Castle of Ischia, the Gulf of Naples, and Capri.

The Ascent of the Epomeo may be undertaken from any of the principal places, but it is most conveniently accomplished from Fontana (see above; carriage from Casamicciola viâ Porto d'Ischia in 2-2½ hrs.; horse or donkey to the top 4-5 fr. and fee), and may be combined with a drive round the island (provisions should be taken). A good but steep bridle-path (guide not necessary) leads from Fontana to the summit in ca. 1 hr. — The **Epoméo (2588 ft.), the ancient *Epomeus* or *Epopeus*, consists almost exclusively of soft volcanic tufa; it falls away on the N. side almost perpendicularly, but is less steep on the other three sides. A little below the top is the convent of *San Nicola* (2515 ft.), hewn in the volcanic tufa and now occupied by a family of peasants. From this convent the Epomeo is sometimes known as the *Monte San Nicola*. Passages and steps cut in the rock ascend to the *Belvedere* (small fee), commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At

our feet lies the island of Ischia itself; to the W. the open sea; to the N.W. the Ponza Islands; to the E. the coast of Italy from Terracina and the promontory of Circeo to Capo Miseno, Vesuvius, and the extremity of the peninsula of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right Capri; towards the N. the distant snowy peaks of the Abruzzi.

A steep and fatiguing path leads down, viâ the small pilgrimage-church of Santa Maria del Monte, to Forio (p. 127) in 2 hrs. — From Porto d'Ischia good walkers may reach the summit of the Epomeo in 2½ hrs., by ascending viâ Fiaiano (p. 126), skirting the Monte Tribbiti in a N. direction, and then following the ridge. — Direct paths from Casamicciola also lead thither in 2½-3 hrs.

7. From Naples to Pompeii.

a. By the Naples and Salerno Railway.

15 M. Railway in ½-1 hr. (fares 1 fr. 30 or 65 c.; express fares 3 fr. 10, 2 fr. 15, 1 fr. 40 c.). The only express train that stops at Pompeii is that in the afternoon, but Torre Annunziata Centrale (p. 133), stopped at by all the express trains, is only 1¼ M. from Pompeii. — Comp. Map, p. 131.

As far as Portici, Resina, and Torre del Greco we may use also the tramway from Naples (No. 25; p. 29), which follows the highroad and passes the entrance to the excavations of Herculaneum. Cabs (see p. 28) take about 50 min. to drive from the Piazza del Municipio to Resina, but the paving is so bad that this drive is not recommended. The continuation of the drive is unpleasant, owing to the dust. Narrow-gauge railway, see p. 133.

The Railway (starting from the Central Railway Station, Pl. H 3, p. 24), from which the line to Rome soon diverges to the left, turns to the S.E. and crosses the insignificant *Sebéto*. The huge red building on the right is the *Granili*, used as barracks and (as the name imports) corn-magazines. Beyond these we obtain a retrospect of the Castel Sant' Elmo. This district is densely peopled; the first village is (2½ M.) the straggling *San Giovanni a Teduccio* (p. 133). To the right the view becomes less circumscribed; and Naples, the hill of Posilipo (beyond which rise the mountains of Ischia), the island of Capri opposite, and the peninsula of Sorrento are now visible. — 5 M. *Portici* (also the station for Resina). — Continuation of the Railway, see p. 132.

The Highroad from Naples to Pompeii, which traverses the busy and bustling E. suburb of Naples, leaves the town near the Castello del Carmine, skirts the Marinella, and crosses the Sebeto by the *Ponte della Maddalena*, passing the barracks of the Granili (see above) to the right. It then leads along the coast, which, however, is so covered with villas and other houses that the route is more like a long street than a country-road. Macaroni hung out to dry is seen on every side. The first village reached is *San Giovanni a Teduccio* (see above), which is adjoined on the left by the small town of *Barra*, a health-resort (tramway No. 28, p. 30;

narrow-gauge railway, see pp. 133, 134). We next reach *Portici* (see below) and *Resina* (see below), which stretch along the road for a distance of 2 M. Beyond the entrance to the excavations of Herculaneum (see below) the road to Vesuvius diverges to the left (see p. 141). We next pass the once royal château of *La Favorita* on the right, with a fine park. As far as *Torre del Greco* (p. 132) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre Annunziata*, see p. 133. The whole drive from Naples to Pompeii takes 2-3 hrs. — *Pompeii*, see p. 143.

Pórtici. — *Hôt. Bellevue*, R. from 3, B. 1½, déj. 2½, D. 4, pens. 7-8 fr. — *Trattoria Asso di Coppa*, clean and good (bargaining beforehand advisable; comp. p. xxiii).

Portici, with 14,329 inhab., has a small harbour formed by a mole, from the end of which a fine view is obtained of the bay. The highroad traverses the town and leads through the court of the palace built by Charles III. in 1738. In the somewhat neglected park of the latter is now a school of agriculture. The blunt headland called *Granatello* was formed by a lava-stream in 1631 (comp. p. 136).

Adjoining Portici, immediately beyond the palace, are the houses of **Resina,** a town with 20,152 inhab., built upon the lava-streams which cover the ancient **Herculaneum** and upon the later streams of 1631 (p. 136). The entrance to the excavations (*'Scavi di Ercolano'*) is to the right of the highroad followed by the tramway (p. 129; station here), about ¼ M. beyond the palace and immediately on this side of a viaduct spanning a lower cross-street. From the station of *Pugliano* (comp. pp. 134, 140) on the narrow-gauge railway we reach the entrance in 7 min. by turning to the right and descending the just-mentioned cross-street to the point where it is crossed by the highroad, which we follow for a few paces to the right. From the railway station of Portici (p. 129; guide needless) we follow the main street to the right for 7 min., turn to the left, by the octroi-station, into the Via Cecere, and in 5 min. more, near the palace of Portici (left), we reach the above-mentioned highroad, which we follow to the right. — Admission 2 fr., incl. guide (no fees); Sun. gratis. The visit scarcely repays those whose time is limited.

Herculaneum, the *Heracleia* of the Greeks, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself. It was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome (89 B.C.). Owing to its salubrious situation on a height near the sea it became a favourite site for Roman villas. The spot retained its name even after the total annihilation of the town in 79 A.D. (comp. pp. 136, 145) by a stream of mud mingled with ashes and pumice-stone. A number of poor families then took up their abode here, but in 472 their village was destroyed by another eruption, which altered the configuration of the whole coast. Subsequent eruptions

increased the depth of ashes and lava under which the old town was buried to 40-100 ft. The position of Herculaneum was not forgotten, and in 1719 Prince Elbeuf, an Austrian general, while searching for antiquities, sank a shaft which revealed the site of the ancient theatre at a depth of about 85 ft. A few more or less well-preserved statues were found here. The Italian word for a shaft being the same as that for a well *(pozzo)*, the story got abroad that the discovery had been accidentally made during the sinking of a well. The excavations were then discontinued, but in 1737 Charles III. once more began operations, which were unfortunately directed by unskilful hands and led to no satisfactory result. In 1750 a long, narrow passage was hewn through the hard covering mass, leading to the theatre, at a point 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under its auspices was published the 'Antichità d' Ercolano' in 9 vols. (Napoli, 1757-92), which caused immense sensation in the learned world. The excavations progressed more favourably under the French kings Joseph Bonaparte (1806-8) and Joachim Murat (1808-15). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, part of the forum with its colonnades, a colonnade (erroneously called a basilica), resembling the building of Eumachia at Pompeii (p. 153), various temples, a large villa, private houses, etc. The number of statues, busts, wall-paintings, inscriptions, papyrus-rolls, utensils, and so on was astonishing; the greater part of them are now in the museum at Naples. The later excavations of the Italian Government have as yet attained no great result, though in due time, doubtless, a number of interesting discoveries may confidently be expected, as the thickness and hardness of the lava have successfully repulsed the ancients in their search for objects of value (p. 145). The plan of establishing an international fund for a thoroughgoing excavation has been abandoned. — Comp. *Waldstein & Shoobridge's* Herculaneum, Past, Present, and Future (London, 1908; 1*l.* 1*s.*); *E. R. Barker's* Buried Herculaneum (illus.; London & New York, 1908; 12*s.* 6*d.*).

From the entrance we are first conducted down a dark flight of more than a hundred steps to the dank and chilly *Theatre*, a visit to which is not recommended to those who are at all liable to catch cold. An accurate idea of the place is not easily formed by the light of the flickering candle (model in one of the small houses in the Scavi Nuovi, see below). It contained four broad tiers or steps for the chairs of the more dignified spectators, above which were nineteen tiers of seats in six compartments *(cunei)*; between these, seven flights of steps ascended to a broad corridor, above which were three more tiers of seats. The number of spectators cannot have exceeded 3000. The orchestra, which is 87 ft. below the present surface of the ground, is faintly lighted from above through a shaft. The names of the founder and of the architect of the theatre are recorded in inscriptions. On each side of the proscenium are pedestals for honorary statues, with inscriptions.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1828-55 and 1859-75 is of far higher interest. We are conducted by the custodian to the (4 min.) entrance in the cross-street below the viaduct mentioned at p. 130. A street, part of a large private house, and several houses used for trading purposes have

been excavated here. They lie 40 ft. below the present surface, and the different layers of the superincumbent lava and tufa are readily distinguished. The houses in their arrangement and decorations resemble those of Pompeii. The building material is a yellow tufa from Naples or Sarno-Nocera, of very soft consistency, which accounts for the thickness of the walls. The garden of the principal house, that of the Argus, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses. To the right of it is a triclinium with a painting (not now visible) of Mercury before Argus and Io, from which the house derives its name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three stories in height and well preserved.

Near Portici we enjoy a fine view from the RAILWAY of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 yds. in breadth.

7½ M. **Torre del Greco.** — HOTELS. *Grand-Hôtel Santa Teresa*, well fitted up, with hot-air heating, hydropathic appliances, and garden, frequented in winter by foreigners and during the sea-bathing season by Italians, R. 3-5, B. 1½, déj. 3, D. 5, pens. 7-9 fr.; *Eden Hotel; Hôtel Suisse & Belvedere*, R. 2½-4, déj. 2½, D. 3½ (both incl. wine), pens. 6-8 fr. — *Restaurant* at the tramway-terminus (No. 25, p. 29). — Works in coral are made here (visitors welcome) and sold at the Government School where the industry is taught (in the former Carmelite convent in the Piazza del Popolo).

Torre del Greco, a flourishing town with 35,320 inhabitants, stands on one of the lava-streams of 1631 (comp. p. 136), which destroyed two-thirds of the older town. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1857, and particularly the eruption of Dec. 8th, 1861, proved still more destructive. On this last occasion eleven small openings were formed immediately above the town, while the shore in the vicinity was upheaved to the extent of 3 ft., causing terrible devastation. Although the entire base of Vesuvius as far as Torre Annunziata is covered with traces of similar catastrophes, the inhabitants appear never to be deterred from rebuilding their dwellings, whence the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga*'. — Every April a fleet of boats leaves Torre del Greco for the coral-fishery off the coasts of Africa and Sicily, returning in November; the polishing of coral is the chief industry of the place. In summer, a week after Corpus Christi, the great popular festival '*Dei Quattro Altari*' is celebrated here, in commemoration of the abolition of the feudal dominion in 1700.

The line intersects Torre del Greco (to the right a small harbour) and then skirts the sea. To the left the monastery of *Camaldoli della Torre* (605 ft.) is visible, standing on a prehistoric lateral crater at the base of Vesuvius and protected against lava streams by its situation. Farther on we pass extensive quarries in the lava-streams of 1767 (comp. p. 137), whence Naples is supplied with its pavement. — We next reach the (12½ M.) *Città Station* and then the (13½ M.) *Central Station*, both at —

Torre Annunziata, a town of 25,070 inhab., with an important iron-foundry (comp. p. 40) of the Ferriere Italiane and a small harbour. This is the centre of the macaroni manufacture, common in so many of the villages in the Vesuvius district. A beautiful glimpse is disclosed here of the bay of Castellammare with the town, commanded by Monte Sant'Angelo; beyond it Vico Equense, in the distance Sorrento. On April 8th, 1906, the stream of lava penetrated as far as the cemetery, ⅓ M. to the N. of the town.

The Central Station is the junction for the railways from Capua to Castellammare (p. 9) and from Naples to Gragnano (p. 171) viâ Castellammare. Carriage to Pompeii (1¼ M.) 1-2 fr.

The Pompeii train now proceeds inland towards the E., and on the left the partially overgrown heaps of ashes thrown up by the excavations soon become visible.

15 M. **Pompeii,** see p. 143.

Continuation of the line to *Salerno*, see R. 11.

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b. From Naples to Pompeii by the Narrow Gauge Railway.

The Naples, Pompeii, and Sarno Narrow Gauge Railway is worked by electricity as far as (16 M.) *Pompeii* and (16½ M.) *Valle di Pompei*, while from that point to (10½ M.) *Sarno* it is worked by steam. As far as Pompeii it is traversed by ca. 22 trains daily, taking 1-1¼ hr. to the journey (fares, 1st class 1 fr. 50, 3rd class 75 c.; return-fares 2 fr. 60, 1 fr. 30 c.; express fares 10 per cent more). The station of *Pompei Scavi* (p. 131) is convenient for those who wish to go directly to the ruins without first stopping at a hotel (comp. p. 144); otherwise it is better to leave the train at Valle di Pompei or to make the journey by the main railway. — The Northern Branch of the Narrow Gauge Line runs from Barra (see below) viâ *Ponticelli*, *Cércola-San-Sebastiano*, *Polléna Trocchia*, *Madonna dell'Arco*, *Sant'Anastasia*, *Somma*, *Ottaiano* (pp. 10, 243), *San Giuseppe*, and *Terzigno* to Poggiomarino (p. 134). Circular tour from Naples round Mount Vesuvius in 3½ hrs.

The Narrow Gauge Railway from Naples to Pompeii, known as the *Circumvesuviana*, starts at the Ottaiano-Circumvesuviana Station in Naples (Pl. H, 4; Corso Garibaldi 387; also tramway station). — 2½ M. *San Giovanni a Teduccio* (p. 129). — At (3 M.) *Barra* (p. 129) the N. branch (see above) diverges to the left. — Beyond (5 M.) *San Giorgio a Cremano* the railway runs somewhat above the highroad and the villages strung along it, skirting the S. slopes of Vesuvius and affording beautiful views.

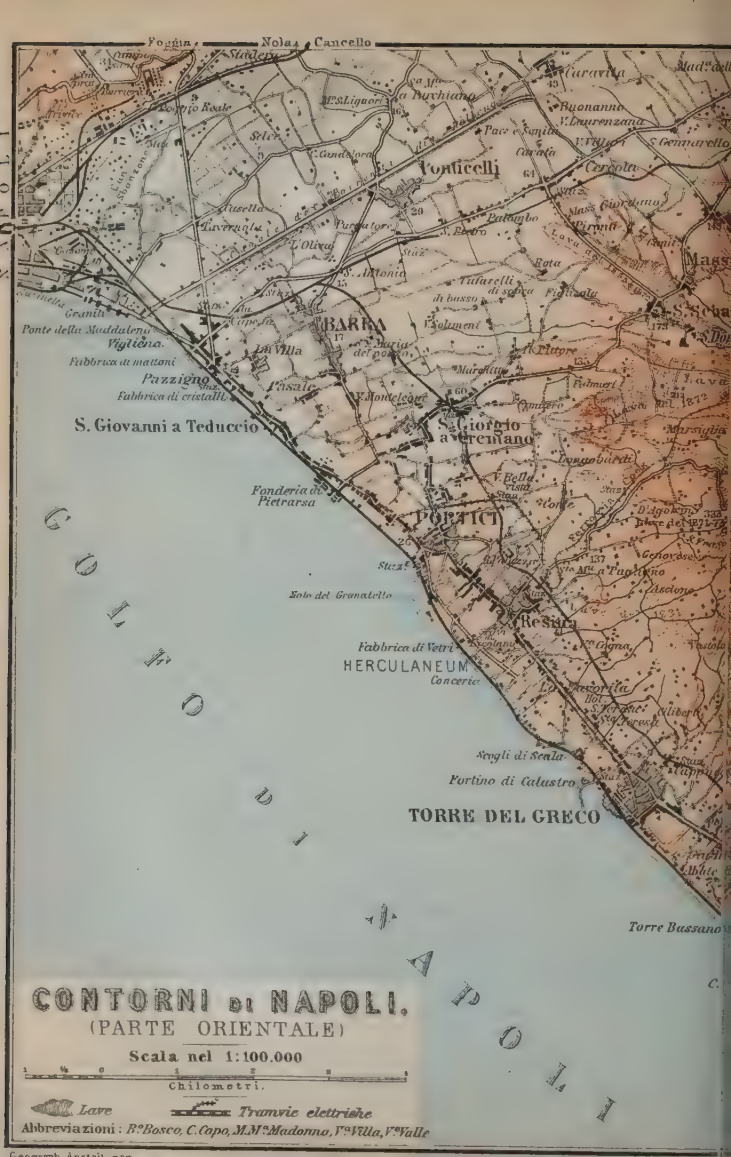
5½ M. *Bellavista.* — The train traverses the park of the Palace of Portici and reaches (6 M.) *Pugliano*, in the upper part of Resina (fares to this point 70, 40 c.). Cook's Vesuvius Railway, see below. Farther on we cross the lava-stream of 1631. — 8½ M. *Torre del Greco* (p. 132), terminus of the tramway from Naples. — 13 M. *Torre Annunziata* (p. 133). The station of the narrow-gauge railway is ¼ M. to the N. of the harbour and the railway station. — Just beyond the cemetery the narrow-gauge railway touches the lava-stream of 1906 (p. 138) and then curves sharply inland. 14 M. *Boscotrecase* (p. 142); 15 M. *Boscoreale* (p. 170). We next stop at (16 M.) the station at **Pompèi Scavi** *(Rail. Restaurant)*, adjoining the N. E. entrance to the excavations (see p. 143).

Beyond Pompeii the narrow-gauge railway goes on to (16½ M.) *Valle di Pompei* (p. 191) and (18 M.) *Scafati* (p. 192). It then runs to the N. to (22 M.) *Poggiomarino*, where it reunites with the branch (comp. p. 133) encircling the N. side of Vesuvius. The train then runs to the E., viâ (24½ M.) *Striano* and (26 M.) *San Valentino Torio*, to the terminus at (27 M.) *Sarno* (p. 243), on the railway from Naples to Benevento.

8. Mount Vesuvius.

For an expedition to Vesuvius bright weather is highly desirable. The majority of travellers choose the route viâ *Pugliano* and avail themselves of the arrangements of *Messrs. Thomas Cook & Son* (p. 38), which reduce the fatigue of the ascent to the lowest possible amount and so are especially desirable for ladies. The route viâ *Boscotrecase* offers no extraordinary difficulty to the hardy traveller, but can be recommended only to those who have some previous acquaintance with the ways of the natives. — The thanks of tourists are due to Messrs. Cook for the energy with which, in face of serious difficulties, they maintain order and discipline among the guides and others, who have been accustomed for generations to practise extortion upon travellers.

The charge of 23½ fr. which Messrs. Cook make for the excursion covers the following items. a. Transportation from Cook's office at Naples to Pugliano either by carriage (1½ hr.) or by the narrow-gauge railway (Circumvesuviana, p. 133, ½ hr.). b. The use of **Cook's Vesuvius Railway,** which now begins immediately to the N. of the narrow-gauge station of Pugliano, to the foot of the cone (5 M., in ¾ hr.); the trains start every 35 min. or oftener, beginning at 8.20 a.m. c. Ascent almost to the verge of the crater by the **Wire Rope Railway.** d. Return to Naples in the same way. To the price charged by Messrs. Cook must be added a fee of 2½ fr. each, exacted by the official guides at the summit of the crater, who are appointed by the Commune of Resina and whose attendance is obligatory. The whole excursion takes 4½-5½ hrs., not including the time (¾ hr.) spent on the margin of the crater and the stop generally made about noon at the Eremo (p. 140; 1¼ hr.). — It is advisable to take one's ticket the day before at Cook's office. Those who take it early on the day of the excursion have, it is true, a better chance to judge of the weather, but, on the other hand, they are not sure of securing a place in one of the first trains, and, further, tickets purchased at a hotel are not valid unless stamped at Cook's office. — For the ascent from Resina without the use of Cook's railway, see p. 142.


Foggia
Nola
Cancello
Caravita
Buonanno
V. Laurenzana
S. Gennarello
Pontecelli
Cercola
Palombo
Rota
Figliuola
Tufarelli di sopra
Tufarelli di basso
Parrotto
Casella
Tavernola
L'Oliva
S. Antonio
BARRA
Granili
Ponte della Maddalena
Vigliena
Fabbrica di mattoni
Pazzigno
Fabbrica di cristalli
La Villa
Pasale
S. Giovanni a Teduccio
S. Giorgio a Cremano
Fonderia di Pietrarsa
PORTICI
Solo del Granatello
Resina
Fabbrica di Vetri
HERCULANEUM
Conceria
Scogli di Scala
Fortino di Calastro
TORRE DEL GRECO
Torre Bassano
GOLFO DI NAPOLI
CONTORNI DI NAPOLI.
(PARTE ORIENTALE)
Scala nel 1:100.000
Chilometri.
Lave
Tramvie elettriche
Abbreviazioni: B.º Bosco, C. Capo, M.M.ª Madonna, V.ª Villa, V.ª Valle

Caserta
Maddaloni
Santa Maria Capua Vetere
S. ANASTASIA
Somma Vesuviana
Cimitero
Mad.na della Grazia
Via Nazionale
Via Appia
Via Sannitica
Via Ferrovia
Via Nola
Via Sarnese
Via Sarnese
Via Nola
Via Nola
Via Nola

The ascent **On Horseback,** which takes 5-6 hrs. (up and down) from Boscotrecase, is fatiguing and not adapted for ladies, while gentlemen also should avoid doing it alone. The ride from Boscotrecase takes 2½ hrs., but may be reduced to 1½ hr. by driving to Casa Bianca; the final climb on foot takes ½ hr. The descent takes considerably less time. Most travellers begin the ascent at Pompeii (which adds a drive of ¾ hr.) and make their arrangements through one of the hotel-keepers there (p. 144). These make a general charge for each person, including carriage, horse, and guide, the toll for Fiorenza's bridle-path (p. 142; rider 4, walker 2 fr.), and the fee of the guides at the summit (see p. 134). The proprietor of the *Hôtel Suisse* charges 20 fr. per head for the drive to Boscotrecase and for the ascent thence on horseback and on foot. The landlord of the *Grand-Hôtel Pompéi* charges 15 fr. for the same service (3 pers. 12 fr. each, 5 pers. 10½ fr. each; 1-6 fr. extra for driving to Casa Bianca). The proprietor of the *Albergo del Sole* charges 14 fr. each. The proprietor of the *Restaurant du Vésuve*, who is also the owner of the Fiorenza path, charges 20 fr. for the drive to Casa Bianca and the ascent on horseback by the Fiorenza path (3 fr. less if the traveller drives to Boscotrecase only). — At Boscotrecase guides and coachmen may be found to undertake the trip for the same or even lower prices. — Though the ascent on horseback has thus been in some measure organized, it is still impossible to make it without the accompaniment of extortionate demands from and lively altercations with guides, drivers, and others. In any case a previous arrangement should always be made as to charges and as to the point at which we leave the carriage and mount our horses, while it should be stipulated that no extra fee is to be paid for the use of the Fiorenza path or for the guide's horse. The traveller should bring his own provisions, as those offered by the wayside are poor and dear. All arrangements should be avoided which include meals at restaurants on the way or admission to the ruins of Pompeii. — A gratuity is naturally expected by the guide and the horse-boy. With the exception of the service of the guides on the cone (see p. 134) all offers of help on the way should be energetically refused, as a gratuity is expected for the slightest assistance.

Those who wish to make the ascent from Pompeii with the aid of *Cook's Railways* will find tickets for sale at the Hôt. Suisse and the Grand-Hôtel Pompéi (fares as from Naples; for the Wire Rope Railway only, 7½ fr.). Carriage to Boscotrecase and horse thence to the crater 10½ fr.

The most recent Maps of Vesuvius are those of the Italian ordnance survey, on the scales of 1 : 25,000 (1908; 2½ fr.) and 1 : 10,000 (Cono Vesuviano, or central cone, alone: new ed., 1907, 1 fr.). Our map shows the results of the eruption of 1906. — A good popular account of the volcano is given in *Prof. J. Logan Lobley's* 'Mt. Vesuvius' (3rd ed.; London, 1912); and the literature of the subject is collected in Furchheim's 'Bibliografia del Vesuvio', vol. I (Naples, 1897; 15 fr.).

Mount Vesuvius, sometimes called *Vesevus* by ancient poets (*e. g.* by Lucretius and Virgil), rises in isolated majesty from the Campanian plain, near the sea. The N. E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3714 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo* (ca. 2620 ft.), separates Somma from *Vesuvius* proper, the cone of ashes, with the *Crater* in the centre. The height varies according to the different effects of the eruptions; according to measurements made in June, 1900, it was 4275 ft. The eruption of 1906 (see p. 138) caused the disappearance of the pointed cone; the crater-ring now forms a truncated cone little higher than the

Somma (4013 ft.; comp. p. 141). The mountain rises from the sea at an angle of 10°, while the cone itself has a gradient of 30-35°. Monte Somma descends abruptly (45°) to the Atrio del Cavallo, but slopes very gradually down to the plain (3°).

Vesuvius in Ancient Times. Vesuvius forms the S. E. extremity, and has for the last three centuries been the only active crater, of a highly volcanic district, which includes Ischia, Procida, the Solfatara, and the Monte Nuovo. Those who lived in the time of Augustus, as we are informed by the geographer Strabo (Bk. v, chap. 4, 8), knew nothing of the eruptions of Mt. Vesuvius but assumed its volcanic nature only from observing that its summit consisted of ashes and scoriæ. About fifty years later, in the time of Nero, in Feb., 63 A.D., the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on Aug. 24th, 79, the first (recorded) eruption took place with appalling fury, overwhelming Pompeii, Herculaneum, Stabiæ, and other villages of this smiling district. The naturalist *Pliny*, then in command of a section of the fleet stationed at Misenum, perished on this occasion. He had ventured as far as Stabiæ, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated by ashes and exhalations. His nephew, the younger Pliny, in two letters (Ep. vi. 16, 20) to his friend the historian Tacitus, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea and riven by incessant flashes of lightning, the emission of fire and ashes, and the universal terror of men, who believed the end of the world had arrived. The peak now called Vesuvius seems to have been formed by this eruption although some authorities believe it to have arisen at an earlier date. Previously the semicircular Monte Somma seems to have extended to the W. and S. so as to form a completely circular crater. Another eruption took place in 203 A.D., under Septimius Severus. The eruption of 471 is said to have sent its showers of ashes as far as Constantinople. During the middle ages eruptions occurred at intervals with varying violence; seven are recorded down to the year 1500.

Vesuvius in Modern Times. From 1500 to 1631 Vesuvius was quiescent, and during that period it was entirely covered with wood and bushes, like the deer-park of Astroni (p. 111) at the present day, while cattle grazed peacefully within the crater. After this lull, in 1631, came a most terrific eruption, the first of which we possess detailed accounts. The earth was convulsed by violent earthquakes, while seven streams of lava poured from the summit,

overwhelming Bosco, Torre Annunziata, Torre del Greco, Resina, and Portici. A huge cloud of steam and ashes, rising in an umbrella-like form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. No fewer than 3000 persons perished on that occasion. An eruption in 1707 was of a very alarming nature, lasting from May to August and covering Naples with dense showers of ashes. The eruptions of 1737, 1760, and 1767 emitted extensive streams of lava, the second of them breaking from lateral openings above Boscotrecase at a height of only 1050 ft. above the sea (Bocche del 1760); in 1767 showers of ashes descended on Portici and even reached Naples. In the eruption of 1779 a vast number of red-hot stones were hurled to a height of 2000 ft. In that of 1794 the streams of lava burst forth above Torre del Greco from lateral openings (Bocche del 1794; 1542-1745 ft.) and descended into the sea. Eruptions during the 19th century took place in 1804, 1805, 1822, 1850, and 1855; in 1858 the upper crater sank about 195 ft. below its former elevation; while the valley to the S. of the Observatory Hill was filled up with débris. The outbreak of 1861 devastated Torre del Greco. All these outbreaks were remarkable for their violence, and some of them were also interesting from the fact that they were witnessed by Leopold von Buch (1805), Humboldt (1822), and other celebrated men of science.

After a decade of comparative quiescence a new period of activity began in January, 1871, with the emission of some smaller streams of lava, and culminated in the great eruption of April 24-30th, 1872. On the morning of April 26th the cone of ashes was cloven down to the Atrio del Cavallo, and masses of lava and a shower of red-hot stones issued with such suddenness as to overtake and destroy twenty out of a crowd of persons who were watching the spectacle. The torrent was split into two branches by the spur on which the Observatory (p. 140) stands, that to the left flowing to the lava-bed of 1858, and the other, to the right, following the course of the stream of 1855, and partly destroying *Massa* and *San Sebastiano*. The lava advanced 3 M. within 12 hrs. At the same time, amidst terrific thundering, the crater poured forth huge volumes of steam mingled with red-hot stones and lava to a height of 4200 ft., whilst clouds of ashes rose to double that height. From 1872 to 1875 the mountain was quiescent. The slight eruptions which next occurred were fortunately not attended with any great damage. A flow of lava in 1891-94 resulted in the formation of a hill of slag and lava (Colle Margherita, 3143 ft.) in the Atrio del Cavallo. Another in 1895-99, flowing towards the W. from an opening to the N. of the wire-rope railway, produced a similar hill known as the Colle Umberto Primo (2914 ft.). For

the next five or six years the central crater alone showed any great activity, notably in May, 1900, in July, 1903, and in Sept., 1904 (accompanied by similar outbreaks in the Atrio del Cavallo). At the same time the eruptive cone assumed the form of a slender peak rising from the cone of ashes.

In May, 1905, a new period of activity began, with a flow of lava lasting for eleven months. This culminated in April, 1906, in one of the greatest eruptions on record, notable for the extensive truncation of the cone and for the destructive falls of ashes. On the morning of April 4th a new lateral opening ('bocca') was formed on the S.E. side of the mountain at a height of 3930 ft. In the afternoon the upper part of the cone fell in, and a cloud of steam and ashes (the so-called Pine, p. 139) rose to a height of upwards of 3000 ft. On April 5th and 6th two other smaller openings were formed below that just mentioned and in the same line with it (1968 ft. and 2625 ft.), and from these a stream of lava descended to Boscotrecase. During the night of April 7th, amid earthquakes and subterranean thunderings, the truncated central cone emitted a cloud of ashes rising to a height of 15,500 ft. and hurled huge masses of stone on Ottaiano and San Giuseppe, while a new stream of lava burst forth on the S.E. side from the ravine of Cupaccia. At the same time the lava-stream on the S. side advanced in increased volume and at a speed of $^3/_4$ M. per hour through Boscotrecase (a part of which it destroyed) in the direction of Torre Annunziata. This was the culminating point of the explosive phase of the outbreak. The lava halted on April 8th, before reaching the cemetery $^1/_3$ M. to the N. of Torre Annunziata, and just beyond the narrow-gauge railway farther to the E., at a height of 100 ft. above the sea. Down to April 20th, however, the cloud of ashes above the crater was renewed from time to time, reaching a height estimated at 33,000 ft. Blown towards the W. and N.W. by the prevailing winds, it sometimes wrapped Naples itself in profound darkness, and covered streets and buildings with a layer of powdered ashes 2 inches deep, under the weight of which the roof of a market (p. 50) gave way. Parts of the villages near Vesuvius, and especially Sant'Anastasia, Somma, Ottaiano, San Giuseppe, Terzigno, and Torre del Greco, were buried under ashes to a depth of 4 ft., causing the destruction of several buildings, including the church of San Giuseppe, in which more than 100 persons lost their lives. At certain points it will take years for the vegetation to recover from the devastation. The clouds of ashes were borne to Ischia, Capri, Nola, Benevento, and Avellino; Monte Cassino, to the N., received a slight coating of ash-dust, and traces of the eruption were found even in Apulia and at Cetinje, in Montenegro. In the night of April 23rd-24th a side-stream of lava (E.) reached to within 1 M. of Terzigno.

The causes of Volcanic Phenomena have not yet been conclusively determined. Hearths or reservoirs of incandescent fused matter near the crust of the earth, though perhaps in communication with its glowing core, eject part of their contents through the crust. The explosive force does not seem to be pressure due to folds in the crust, or to gas, or to steam generated by downward percolating water. It seems more likely to be due to the dilatation of molten masses solidifying under enormous pressure, *i.e.* at a great depth, near the glowing centre of the globe. The red-hot fluids expelled from the volcano by these means are called *Lava*. When, however, they are broken by the accompanying vapours into fragments, the larger of these are known as *Bombs*, the smaller as *Lapilli (Rapilli)* or *Scoriae*, whilst the minute portions form *Volcanic Ashes*. Round the outlet is gradually formed a cone with a funnel-shaped crater at the top of it. The masses of lava flow out through this crater, or, in cases of especially strong pressure, through lateral fissures in the cone. When freed from the pressure of the lava, the vapours rise for hundreds or thousands of feet, resembling a stone-pine in form, as Pliny has aptly described it, carrying dense masses of rapilli and ashes along with them. The ashes of this cloud, sometimes borne by the wind to an extraordinary distance, fall round the volcano in the form of showers of ashes, which often cover large tracts of country. This destructive effect is sometimes aggravated by enormous streams of mud *(Lave d'Acqua)*, formed of the soil and stones torn from the slopes of the mountain by the torrential rains condensed from the cloud of vapour. Mt. Vesuvius is now almost continually active in the manner described. Three stages are recognized; comparative quiescence (lasting in the 19th cent. for periods of 2-4 years); longer periods of increasing activity, with limited ejections of lava and stones; and finally a great eruption. More serious eruptions are accompanied by loud subterranean noises like distant artillery, earthquakes, and flashes of lightning and peals of thunder (a result of sudden condensation of the steam). The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The surface of the lava when cold ultimately becomes disintegrated into black sand. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of Mte. Somma as well as in that ejected during later eruptions, about 50 species are at present known. A small box of specimens may be purchased for ½-1 fr., a piece of lava with a copper coin embedded in it for ¼-½ fr. The yellow masses, usually taken for sulphur, more often consist of lava coloured by chloride of iron.

The ****Ascent of Vesuvius** is unquestionably an excursion of extreme interest, though not unattended with fatigue, and it should not be undertaken in rainy or stormy weather or when the

Scirocco blows. The ascent is most interesting when the mountain 'works', or ejects scoriæ and ashes, a condition indicated by a cloud of vapour during the day and a reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the magnificent *Panorama commanded by the summit, extending as far as the Ponza Islands and Mte. Circeo. An ascent at night is, of course, advisable only when the mountain 'works'.

Ascent on the W. Side, from Resina. Cook's Vesuvius Railway (p. 134), with electric traction and used by almost all tourists who make the ascent from this side, begins at **Pugliano,** the upper part of Resina. Its starting-point lies close to the station of the narrow-gauge railway (p. 133). The station is reached from Naples either by the narrow-gauge railway or by carriage (see p. 134). Or we may come on foot in about 10 min. from the entrance to the excavations of Herculaneum (comp. pp. 130, 141). From Pompeii by the narrow-gauge railway, which we join at the station of Valle di Pompei, comp. pp. 135, 133.

The first section of the Vesuvius railway is on the ordinary system and runs at a mean gradient of 5 : 100, parallel with the Vesuvius road (p. 141) and traversing an exuberantly fertile district of vineyards (p. 142) and gardens, dotted with numerous cottages. Beyond the first station, at (2 M.) *San Vito*, the railway quits the road, crosses the almost totally barren lava-stream of 1858, and then describes a wide curve towards the N. in the direction of the huge lava-stream of 1872. Just before reaching this lava we pass the central power-house of the railway. The train then runs toward the E., skirting the S. margin of the lava, changing to the rack-and-pinion system, and receiving the help of an additional electric locomotive to overcome the heavy gradient (20 : 100). It first traverses cultivated land and then woods of wild chestnut. 3 M. **Osservatorio-Erěmo,** situated on the W. slope of the ridge bearing the chapel of *San Salvatore* and the *Royal Observatory* (1995 ft.; founded in 1844). This ridge was spared by the lava and bombs of 1906 and is still covered with trees and other vegetation. Adjoining the station is the *Hôtel Eremo* (R. 4, B. $1^1/_2$, déj. $3^1/_2$, D. 4, pens. 9 fr.), a well-kept establishment belonging to the railway-company, with a large and verdant garden. Near by is a modest osteria.

The *Colle Canteroni*, or hill of the Observatory, is a section of the crater of Monte Somma and separates into two arms the valley which descends from the Atrio del Cavallo (p. 135) and has been so often followed by streams of lava. The branch to the N. is called *Fosso della Vetrana*, that to the S. is known as the *Fosso Grande;* both are filled with the lava of 1858 and 1872. The first director of the Observatory was the famous *Melloni* (d. 1854). His successor *Palmieri* (d. 1896) remained at his post in the Observatory on April 26th, 1872 (comp. p. 137).

A slab has been placed at the entrance of the building in memory of the travellers who perished in the Atrio del Cavallo on that occasion. The present director is *Professor Giuseppe Mercalli.*

From the Eremo station the railway, now again on the ordinary system, passes to the S. below the Observatory and runs toward the S.E., side by side with the Vesuvius road. To the left rises the Colle Umberto (p. 137), while to the right extend the lava-fields of 1895-99, 1858, and 1872. At length, above the lava of 1867, we reach (5 M.) the lower station *(Stazione Inferiore)* of the wire-rope railway (2474 ft.).

The new Wire Rope Railway *(Ferrovia Funicolare)* was built in 1909-10, a little to the S. of the one destroyed in 1906. It is 820 yds. long and ascends the cone, the bare sides of which are furrowed by rain and avalanches of scoriæ, at a gradient of 51 : 100 (27°). The ascent and descent each takes 10 min.; at the top an interval of 55 min. is allowed. The *Upper Station* (ca. 3600 ft.) is close to the **Crater** (10 min.; guides obligatory, see p. 134). The pointed cone of former days collapsed in 1906, and we now find ourselves on the margin of a huge funnel (resembling the Solfatara ring, p. 113), tilted slightly towards the E. (W. side 4013 ft., N.W. side 3904 ft., E. side 3620 ft.). The crater has a depth of 900 ft. and an upper diameter of 700-785 yds. (old crater 200-260 yds.). The fissured inner walls are very precipitous, except on the S.W. side, where the initial slope is gentler (descent forbidden). The breaking down of part of the W. wall in March, 1911, has enlarged the funnel considerably on the side next the wire-rope railway. At present no glowing lava is visible, nothing but 'sceres' and fumaroli (p. 114). Visitors may walk along part of the S.W. margin. Under ordinary circumstances there is no danger. The guides give warning, if needed, in regard to ejected stones.

The convenient Bridle Path, constructed by Cook & Son as a substitute for the wire-rope railway in 1906-10, mounts the slopes of ashes and scoriæ in a series of zigzags and ends close to the margin of the crater. The ascent is made in 1-1¼ hr. (horse 4-5 fr.). Those who dread the slight exertion of the final climb may engage a 'portantina' or porte-chaise (15 fr. to the top and back) to carry them from the upper station; or may avail themselves of the aid of an 'aiuto' and his strap (2-3 fr.).

The Mt. Vesuvius Road, formerly used by those driving to the wire-rope railway, affords opportunity for a pleasant afternoon's excursion to the Observatory, ca. 5½ M. from Resina. It diverges to the left from the road to Pompeii beyond the entrance to the excavations of Herculaneum (comp. p. 130), crosses the narrow-gauge railway to Pompeii, and then crosses Cook's Vesuvius Railway twice. We keep to the right between the two crossings, and then ascend parallel with the line. At first the road is enclosed by the high walls of gardens and vineyards (Lacrimæ Christi wine, see p. 142), but higher up we obtain a magnificent view. After a walk of about 40 min., near the chapel of *San Vito,* we reach the

lava of 1858, and then turn to the E., while the Vesuvius railway bends round to the N. About $^1/_4$ hr. farther on the road crosses the lava-stream, which is still little invaded by vegetation, while its N. part received a new layer during the eruption of 1872. The other huge branch of the stream of 1872 (comp. p. 137) is seen to the N. in its full extent, descending to San Sebastiano. In $^3/_4$ hr. more, after numerous windings, chiefly over the lava of 1858, we reach the Observatory Hill and the Hôtel Eremo (p. 140). About $^1/_4$ M. beyond the Observatory, at a small toll-house, the road becomes the private property of the railway-company. It ends at the lower station of the wire-rope railway, 2 M. from the Observatory.

Those who do not dread the exertion or the inevitable importunity of the wayside may make the whole ascent from Resina on foot (ca. $3^1/_2$ hrs.) or on horseback. In either case provisions should be carried. The charge for a guide (not indispensable for experts) is 6 fr., including the crater tax (see p. 134). An additional gratuity is always expected. It is absolutely unnecessary to provide a horse for the guide. At the first right angle which the road makes, ca. 10 min. above the station of the narrow-gauge railway, we take the bridle-path to the right and follow it to the wire-rope railway, to the N. of which the Cook bridle-path ascends to the cone. The attendance of an official guide at the summit of the crater is obligatory (p. 134). The descent of the cone, among the loose ashes to the N. of the wire-rope railway, takes 10-20 minutes.

The Ascent of Vesuvius from the S. Side (charge, see p. 135) is best made from **Boscotrecase** (Narrow Gauge Railway, see pp. 133, 134; modest osteric, bottle of Lacrimæ Christi 60-70 c.; Ristorante Pasquale, recommended by the guides, bargaining advisable), which may be reached from Pompeii by a one-horse carriage ($1^1/_2$-2 fr.) in $^3/_4$ hr. Two streams of lava, one 220 yds., the other 55 yds. in breadth, destroyed about 100 houses here in the night of April 7th, 1906 (comp. p. 138). The stream to the E. entered the church of Sant'Anna. Here, in the quarter of the town known as the Oratorio, $^2/_3$ M. to the W. of the station of the narrow-gauge railway, we take the road to the right, leading along the lava-stream of 1906 to (12 min.) the cemetery. The vineyards on the slopes yield the famous 'Lacrimæ Christi' wine, which is generally strong and heavy, and never of a very refined quality. The wine is offered for sale at nearly every cottage, but had better not be partaken of before the ascent (usual price 1 fr. per bottle, bargain beforehand; change for sums larger than a franc is almost invariably withheld). In $^3/_4$ hr. more, at *Casa Bianca* (r.), the vineyards cease and the road dwindles to a bridle-path, up which a ride of ca. 1 hr. through fields of lava brings us to the cone itself. Here begins the zigzag bridle-path constructed by *B. Fiorenza* (comp. p. 135), which has been rebuilt since its destruction by the lava-stream. By the entrance gate (*cancello*, 2390 ft.; for the inclusion of toll in the total price, comp. p. 135) lies the Casa Fiorenza; about 230 ft. higher is a lateral opening of 1906, where red-hot lava is still generally to be seen.

The horses are left at a hut $^1/_2$ hr. farther on, and we then begin the final and very trying ascent on foot to the ($^1/_2$ hr.) edge of the crater, hampered near the top by the pertinacious and annoying offers of help of all kinds (aiuto, comp. p. 141, 2 fr.; mountain-chair or portantina 10 fr.; bargaining advisable). For details concerning the crater, see p. 141. [The charge for the guide at the top (p. 134) is included in the total price.]

The **Monte Somma** (p. 135) also affords a fine view and is interesting to geologists and botanists. The ascent may be made with guide either from *Somma* or from *Ottaiano* (p. 10), two stations on the narrow-gauge line from Naples to Sarno (comp. p. 133), both of which were almost entirely destroyed by the showers of rapilli in 1906 and are now surrounded with bare heaps of ashes. The ascent ($2^1/_2$ hrs.) is most advantageously made from Somma (490 ft.). We first proceed through a broad sunken road to the pilgrimage-church of *Santa Maria di Castello* (1425 ft.), situated in a commanding position on the verge of the *Lagno del Purgatorio* (splendid view), a gorge diverging to the S. At the steps leading up to the church we descend to the right in the gorge, and then ascend steadily through woods to ($1^1/_2$ hr.) the *Croce* (3671 ft.), a point frequently visited by the surrounding inhabitants. The summit (*Punta del Nasone*, 3714 ft.) is attained in a few minutes more, and affords an imposing view of Vesuvius and the Atrio del Cavallo to the S., and of the mountains from the Montagna del Matese to the Monte Alburno on the N. and E. The descent may be made to the W., by rounding the rocky pinnacles first on the N., then on the S., and crossing the lava of 1872 (p. 137) to the Observatory (p. 140).

9. Pompeii.

Railway from Naples to Pompeii *(Stazione di Pompei)*, see R. 7. — Electric Narrow-Gauge Railway from Naples to Pompeii (station *Scavi*, at the N.E. entrance to the excavations), see pp. 133, 134. Comp. the Map, p. 134. To reach the main railway station and the hotels adjoining it from the station of the narrow-gauge railway (a walk of 35-40 min.) we follow the railway to Valle di Pompei, then, at the cross-roads, turn to the right towards the church, and follow the highroad to the right (W.).

Entrance to the Ruins. There are at present three entrances to the ruins, where tickets of admission may be obtained ($2^1/_2$ fr., amphitheatre 50 c. extra). The S. entrance, from which we reach the Forum viâ the Porta Marina, is about 200 paces from the Pompeii Station, near the Hôtel Suisse, Hôtel Diomède, and Grand-Hôtel Pompéi. The second entrance is near the Porta di Stabia, 7 min. to the E. of the railway station. The third entrance is to the N.E., near the Porta Nolana, close to the station of Pompei Scavi on the narrow-gauge railway, and is used only by passengers on the latter. The official *Custodians* of the ruins assigned to the various quarters of the town open locked houses on application and are also ready to answer questions. They are forbidden to accept a gratuity for their services and are not allowed to accompany visitors. Those who wish a regular guide should hire one of the *Guide Autorizzate* who are to be found just outside the entrance. Their fee is 3 fr. per hour, for a party of any number. No attention should be paid to demands for higher fees on the score of explanations being given in a foreign language. Cook's guides, see p. 38. No other guidance, however, is really necessary than the plan and text of this Handbook. — On Thurs. admission is gratis, but on that day the locked houses (including that of the Vettii) and public buildings are inaccessible. The ruins are wholly closed to visitors on New Year's Day, Easter Sunday, the first

Sun. in June, Corpus Christi, Sept. 8th, Sept. 20th, the first Sun. in Oct., Dec. 8th, and Christmas Day.

Duration of Stay. Visitors are admitted from 8 a.m. till 5 p.m. (Nov.-Feb. till 4, June-Aug. till 6 p.m.). The guides are bound to consult the traveller's convenience as to the amount of time spent in the ruins, though crowds of sight-seers, usually arriving towards noon, allow themselves to be hurried through in 2 hours. A less superficial inspection may be accomplished in 4-5 hrs., but the traveller should if possible contrive to visit Pompeii more than once. Luncheon should be brought, for if the ruins be quitted and re-entered the entrance money is exacted a second time. — The inclusion in one day of an ascent of Vesuvius and a visit to Pompeii is too fatiguing for both mind and body to be recommended.

The director of the excavations is Prof. A. Sogliano at Naples. Free tickets for artists or students and permission to take photographs inside the houses, to draw, etc., are obtained at the Museum at Naples (comp. pp. 67, xxvi). Permission to visit the ruins by moonlight may be obtained at double the ordinary entrance-charge from the authorities of the Museo Nazionale.

Hotels. At the S. entrance to Pompeii, near the main railway station: Hôtel Suisse, with central heating, R. 3, B. 1, déj. 3, D. 4, pens. 7-8 fr., well spoken of; Grand-Hôtel Pompéi (German), R. from 2, B. 1, déj. 2-3, D. 3½, pens. from 6 fr.; Hôtel Diomède, R. 3¼, déj. 3¼, D. 4¼ (both incl. wine; 2¾ and 3¾ fr. without wine), pens. 7½ fr. — About ¾ M. to the E. of the railway station, near the Amphitheatre (p. 169), Albergo del Sole, unpretending and frequented by scholars and artists, R. 1½-2 fr., B. 80 c., déj. 2-2½, D. 3 (both incl. wine), pens. 6 fr. (for a stay of several days 5 fr. per day). — Hôtel-Restaurant du Sanctuaire, ¼ M. farther on, near the station of Valle di Pompei (p. 191), with rooms.

Restaurants at all the hotels; also *Restaurant Chalet Suisse*, déj. 3 fr., near the station of the narrow-gauge railway; *Restaurant du Vésuve* (B. Fiorenza, p. 135), déj. 2½-3, D. 3½ fr. (both incl. wine), at the main railway station. Previous enquiry as to charges is expedient.

Carriage to Sorrento 5 fr. (gratuity 1 fr.); to Boscotrecase (p. 142) 2½ fr., as far as the Casa Bianca (p. 142) 7 fr.

Pompeii was once a prosperous provincial town, with a population of 20,000 souls. The original Oscan inhabitants had at the close of the Republic become completely Latinized, and after the earthquake of 63 A.D. the town was re-erected in the new Roman style combining Greek and Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only, but it is the most important and almost the only source of our acquaintance with ancient domestic life. The investigation of the various phases of this life, even in its minuter details, forms a pursuit of inexhaustible interest.

Before visiting Pompeii the traveller is strongly advised to acquire some previous acquaintance with the place from books and plans. The more familiar the objects are to him, the greater will be his enjoyment. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of non-archæologists to too high a pitch. The remains are simply the bare ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries; in order to summon up from these mutilated

walls an accurate picture of ancient life, frequent and prolonged visits and patient observation are indispensable †.

Pompeii is mentioned in history for the first time in B.C. 310; but its monuments, such as the wall of the town and the so-called Greek temple (6th cent.), clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilization, like the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii also had participated, the town became subject to Rome (B.C. 290). It united with the other Italians in the Social War (B.C. 91). The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B.C. 80, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Latinized and was a favourite retreat of Romans of the wealthier classes, who (*e.g.* Cicero) purchased estates in the vicinity. It was favoured also by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, 59 A.D., between the Pompeians and the neighbouring Nucerines (p. 83), in consequence of which the prize-fights were prohibited for a period of ten years. A few years later, on Feb. 5th, 63 A.D., a fearful earthquake occurred (p. 136), by which a great part of Pompeii, its temples, colonnades, theatres, and private dwellings were destroyed. This disaster afforded the inhabitants an opportunity of carrying out still more thoroughly the alterations which they had already begun on their town, in a style more conformable to the taste of imperial Rome, and it accounts for the comparatively modern and often unfinished character of the buildings. The new town had not long been completed, although it had been restored in a remarkably short period with the aid afforded by private liberality, when it was overtaken by the final catastrophe of Aug. 24th, 79, which, except that it had no lava-stream, probably corresponded in general character with the eruption of 1906. The first premonitory symptom was a shower of white rapilli (comp. p. 139), or fragments of pumice-stone about as large as beans, which covered the ground to a depth of 7-8 ft.; and this was followed by a fall of ashes mingled with water, which added a stratum about 3 ft. in thickness. [The red-hot volcanic masses and clouds of fire which demolished Saint-Pierre in Martinique in 1902 had no parallels at Pompeii.] Most of the inhabitants had time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. The whole number of those who perished is estimated at 2000. The town was completely buried by the catastrophe and was entirely lost to view. Extensive excavations, however, were made in ancient times. Immediately after the calamity the survivors doubtless recovered as many valuables from their buried homes as they could; and in subsequent centuries the ruins were repeatedly ransacked for the marbles and precious stones used in the embellishment of the temples and other buildings. We therefore now find the town in the condition in which it was consigned to oblivion by the ancients as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit, in order to supply Torre Annun-

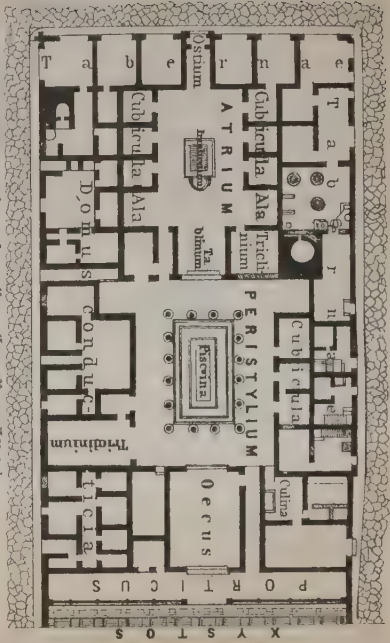
† See *A. Mau's* 'Pompeii, its Life and Art' (transl. by F. W. Kelsey; New York and London, 1902; 2nd Ger. edit., 1908); *R. Engelmann's* 'Pompeii' (transl. by Talfourd Ely; Leipzig, 1904); and *J. F. Horne's* 'Mirage of Two Buried Cities' (London, 1900).

ziata from the sources of the Sarno, which actually intersects the ruins and is to this day in use; yet no further investigations were then attempted. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Schiller, Bulwer Lytton, and other authors:

What wonder this? We ask the limpid well,
O Earth, of thee — and from thy solemn womb
What yield'st thou? — Is there life in the abyss? —
Doth a new race beneath the lava dwell?
Returns the Past, awakening from the tomb?
. . . . . .
The earth, with faithful watch, has hoarded all!

At first statues and valuables alone were extricated, and previous to 1763 the ruins were always covered up again. Except in the reigns of Joseph Bonaparte and Murat the work was carried on with but limited means. In 1860, however, under the able superintendence of *Fiorelli* (d. 1896), a regular plan was adopted, according to which the ruins have been systematically explored and carefully preserved, and highly satisfactory results thus obtained. The movable objects found, as well as the more important frescoes, have hitherto been removed to the Museum at Naples; but now every effort is made to preserve everything in the place where it is found. The workmen employed in the excavations average eighty in number. Fiorelli calculated in 1873 that at the rate of progress then being made, the complete excavation of the town would occupy 74 years more and cost about 5 million francs.

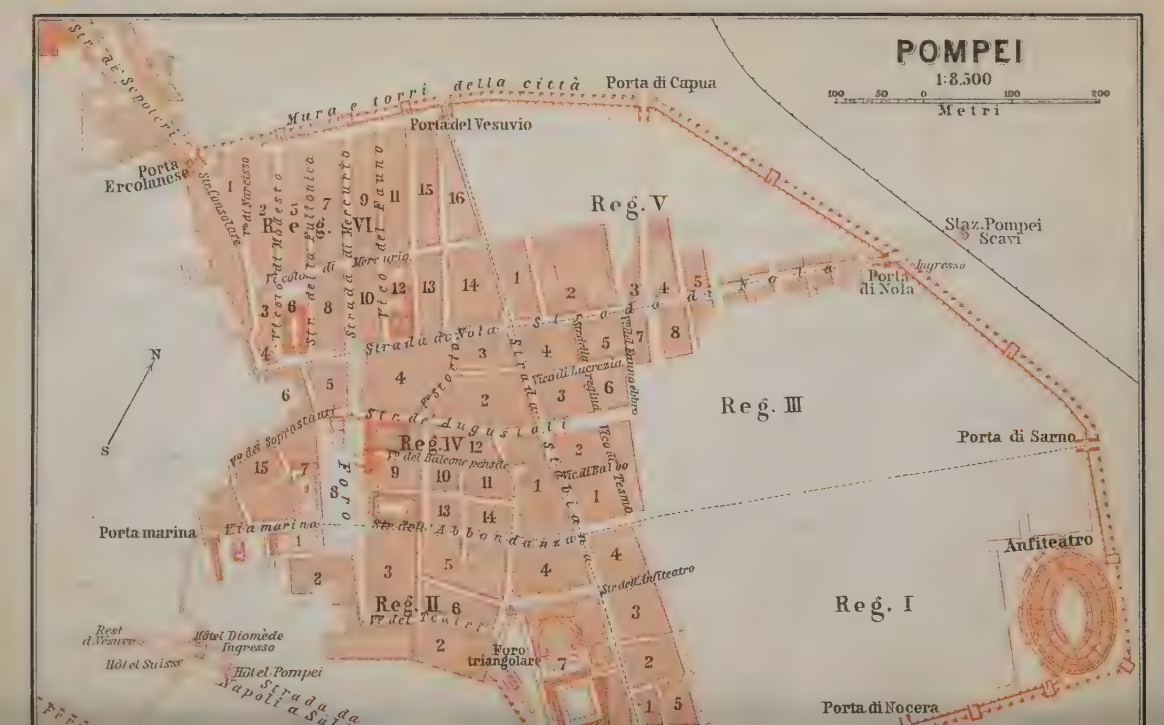
The town is built in the form of an irregular oval, extending from E. to W. The circumference of its walls amounts to 2843 yds. In consequence of the prolonged peace, however, the walls had entirely lost their importance, and towards the sea they had been demolished. There are eight gates. The excavated portion embraces perhaps rather more than one-half of the town, and probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large colonnades, the amphitheatre, and a great number of larger and smaller private dwellings. Officially the town is divided into six 'Regions' (*Regiones;* indicated by Roman numerals) by the three principal streets connecting the gates: the *Strada Stabiana* running from N.W. to S.E., the *Strada di Nola* and the *Strada dell'Abbondanza* from S.W. to N.E. Each region is subdivided into *Insulae*, or blocks of houses bounded by four streets, each provided with an Arabic numeral. The number of the region and that of the insula is written up at every corner. Each house also is numbered. Thus 'Reg. VI, Ins. 8, No. 5' means the house No. 5 in the eighth insula of the sixth region. The division into 6 regions has been recently substituted for the former division into 9 regions. The old numbers are, however, added at the corners within brackets. The Italian names given to the streets are arbitrary and of modern origin, but they are universally current. The same remark applies to the equally arbitrary older names of the houses; the official names, generally taken from signet rings or seals found in the interiors, are Latin.



Pianta normale di casa pompeiana.
(casa di Pansa).

Abbreviazioni
C. - Casa
F Fontana
Sep. - Sepolcro
1 Casa della parete nera Reg. IV Ins 4
2 „ del Granduca di Toscana
3 „ di C Vibio 2
Vedi al tergo la continuazione
Mura e torri della città
Porta di Capua
Serbatoio
Porta del Vesuvio
Pta Ercolanese
N
S
Reg. V
Reg. VI
Casa di Apollo
Casa di Meleagro
Casa del Centauro
Casa di Castore e Polluce
Casa del Labirinto
Casa del Vettii
Casa d. Ara massima
C.d. Amorini dorati
C. del Laocoonte
Casa delle Nozze d'argento
C.d. Lucrezio Frontone
Casa di Giocondo
Casa della Regina Margherita
Casa del Simposio
Casa del Torello
Casa del Centenario
Casa di Sallustio
Casa di Pansa
Casa delle Vestali
Casa del Chirurgo
Dogana
Bottega di Albino
Scuola archeologica
Forno e mulini
C.d. piccola fontana
C.d. grande fontana
C.d. poeta tragico
Fullonica
Osteria
C.d. Scheletri
Casa dell'Ancora
Casa del Fauno
Fullonica di Balbino
C. di Orfeo
Tempio della Fortuna
C.d. capitelli figurati
C.della caccia
Terme
Strada di Nola
Strada di Mercurio
Strada della Fullonica
Strada di Modesto
Strada di Sallustio
Strada di Nola
Strada della Lucrezio
Vicolo di Mercurio
Vicolo di Modesto
Vicolo di Narcisso
Vicolo del Fauno
Via del Fauno
Porta di Nola

Geograph. Anst. v. Wagner & Debes, Leipzig


POMPEI
1:3.500
100 50 0 100 200
Metri
Mura e torri della città
Porta di Capua
Porta del Vesuvio
Porta Ercolanese
Reg. V
Reg. VI
Reg. III
Reg. IV
Reg. II
Reg. I
Staz. Pompei Scavi
Ingresso
Porta di Nola
Porta di Sarno
Porta marina
Anfiteatro
Porta di Nocera
Foro triangolare
Strada di Mercurio
Strada di Nola
Strada di Stabia
Strada di Abbondanza
Via marina
Via del Foro
Via del Balcone pensile
Via del Teatro
Via del Tempio di Iside
Via del Tempio di Giove
Via del Tempio di Venere
Via del Tempio di Apollo
Via del Tempio di Mercurio
Via del Tempio di Nettuno
Via del Tempio di Minerva
Via del Tempio di Vesta
Via del Tempio di Bacco
Via del Tempio di Ercole
Via del Tempio di Giunone
Via del Tempio di Diana
Via del Tempio di Cerere
Via del Tempio di Fortuna
Via del Tempio di Pace
Via del Tempio di Concordia
Via del Tempio di Libertà
Via del Tempio di Clemenza
Via del Tempio di Pietà
Via del Tempio di Misericordia
Via del Tempio di Speranza
Via del Tempio di Fede
Via del Tempio di Carità
Via del Tempio di Amore
Via del Tempio di Bellezza
Via del Tempio di Grazia
Via del Tempio di Gloria
Via del Tempio di Onore
Via del Tempio di Virtù
Via del Tempio di Sapienza
Via del Tempio di Scienza
Via del Tempio di Arte
Via del Tempio di Industria
Via del Tempio di Commercio
Via del Tempio di Agricoltura
Via del Tempio di Pastorizia
Via del Tempio di Caccia
Via del Tempio di Pesca
Via del Tempio di Navigazione
Via del Tempio di Guerra
Via del Tempio di Pace
Via del Tempio di Concordia
Via del Tempio di Libertà
Via del Tempio di Clemenza
Via del Tempio di Pietà
Via del Tempio di Misericordia
Via del Tempio di Speranza
Via del Tempio di Fede
Via del Tempio di Carità
Via del Tempio di Amore
Via del Tempio di Bellezza
Via del Tempio di Grazia
Via del Tempio di Gloria
Via del Tempio di Onore
Via del Tempio di Virtù
Via del Tempio di Sapienza
Via del Tempio di Scienza
Via del Tempio di Arte
Via del Tempio di Industria
Via del Tempio di Commercio
Via del Tempio di Agricoltura
Via del Tempio di Pastorizia
Via del Tempio di Caccia
Via del Tempio di Pesca
Via del Tempio di Navigazione
Via del Tempio di Guerra
Hôtel Diomède
Hôtel Suisse
Hôtel Pompei
Rest. d'Vesuve
Strada da Napoli a Sud
N
S

The Streets, bordered by curbed pavements, are straight and narrow, seldom above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the street to the other, intended for the convenience of foot-passengers. The waggons have left deep ruts in the causeways, not more than $4^1/_2$ ft. apart. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament. In the streets are frequently seen notices painted in red letters, corresponding to modern posters; they generally refer to the election of the municipal authorities, and recommend some particular individual as ædile or duumvir. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of crossways, are very common. Stuccoed walls are often covered with roughly scratched drawings resembling those with which our 'street arabs' still delight to decorate blank surfaces.

The Houses, as the staircases that have been preserved prove, must have possessed a second and perhaps also a third story. These upper portions have, however, with few exceptions (comp. pp. 157, 158), been destroyed, owing to the fact that they projected from the superincumbent mass that buried and so preserved the lower stories.

The busiest streets may be identified by means of the shops *(tabernae)*, which were let to merchants and shopkeepers, in the same way as the groundfloors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be shut off by large wooden doors. Many of the counters, covered with marble and not unfrequently fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop or above it there was occasionally a second room, probably occupied by the shopkeeper, or, in the case of eating-houses, used to accommodate the customers. Where there are no shops the streets are very monotonous. The absence of glass windows, which during even the last days of Pompeii were employed to a limited extent only, forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with a few small openings, and these covered with iron gratings. A distinct idea of this mode of building, which is still practised in Seville and other parts of S. Spain and in oriental countries, is best obtained in the streets between the Forum and the Stabian Street, and to the E. of the latter.

Six different periods of Building Activity may be distinguished. 1. Of the *Earliest Period* nothing remains except the relics of the Greek temple (6th cent. B.C.) and one isolated column (Reg. VI, Ins. 5). — 2. *Period of the Limestone Atria.* In this period the outer walls consist of blocks of Sarno sandstone, the inner of limestone irregularly bedded in clay (not mortar). Artistic decoration is wholly lacking. — 3. *Tufa Period* (ca. 200-90 B.C.), corresponding to the incrustation style of decoration (p. 149). This includes all the public buildings of the time antecedent to the Roman colony (p. 115). The columns and architraves, made of gray tufa, show the direct influence of Greek culture in the purity of their Doric, Ionic, and Corinthian forms. The façades are built up of blocks of grey tufa; the interior masonry consists of 'opus incertum', *i.e.* of fragments (generally lava) embedded in slaked lime. The *4th, 5th,* and *6th Periods* last from the establishment of the Roman colony till the final destruction of the city and correspond to the remaining three styles of decoration. The technical construction improves, the artistic forms become less rigid. Marble (after 3 A.D.) and a fine limestone resembling the Roman travertine are used for the columns, architraves, and facing of public buildings. The essential masonry of the walls is still of opus incertum (see above), faced, however, at first with an irregular network of lava, later with a more regular network of tufa ('opus reticulatum'). Corners and door-posts are faced with bricks or brick-shaped blocks of tufa. In the 6th Period, between the earthquake of 63 A.D. and the burial of the city, the traces of hasty rebuilding become very evident. The whole architecture of Pompeii has, indeed, a patchwork appearance owing to the frequent use of earlier masonry in new buildings.

The Dwelling Houses of Pompeii vary greatly in size and exhibit considerable differences of arrangement, in accordance with the nature of their sites or the means and taste of their owners. The early Italic house, consisting simply of the atrium and the adjacent apartments, seldom occurs alone in Pompeii; it is usually connected with a peristyled Hellenistic house. This normal dual house (comp. the Plan, p. 146) is entered from the street by a narrow passage *(fauces, ostium)* sometimes preceded by a *vestibulum* and leading to the large court *(atrium)*, which is surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof, which rested simply on cross-beams (*atrium tuscanicum*, the commonest form) or on four *(a. testrastylum)* or more *(a. corinthium)* columns, sloped inwards and had a rectangular opening in the centre *(compluvium)* which admitted light and air to the court and the adjoining rooms. On each side, and sometimes in front, were *cubicula* or bedrooms. The two open spaces at the ends of the sides were called *alae* or wings (in Rome it was the custom, among the wealthier citizens, to preserve the statues of their ancestors in the alæ). The fourth side of the atrium was entirely occupied by a large open apartment, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court or garden, enclosed by columns, and thence termed the *peristylium*. Sometimes, however, there is a flower-garden *(xystus)*, beyond the

peristyle. Opening off the peristyle are the dining-room *(triclinium)* and the drawing-room or parlour *(oecus)*. The position of kitchen *(culina)* and cellar varied. The upper floor was destined principally for the slaves. Most of the apartments are very small, as the family worked and spent much of their time in the light and airy courts.

The Wall Decorations in Pompeii lend it a peculiar charm. The masonry is covered with stucco, painted with bright, almost gaudy colours, chiefly red and yellow. This decoration is divided into three horizontal zones, the middle one of which terminates in a cornice. The centre of the walls is frequently occupied by an independent painting. The lower halves of the columns are generally red or yellow, the capitals tastefully painted. Ancient Pompeii must have been a singularly brightly painted town and unusually rich in pictorial decorations. The best of these were removed to the museum at Naples; many of those left, however, merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. p. xliii).

According to A. Mau (d. 1909; see pp. v, 145) there are four distinct Styles of Decoration. a. *Incrustation Style* (second cent. B.C.). The stucco-walls imitate coloured marble carving. There are no mural paintings. The floors are mosaic. — b. *Architectural Style* (first cent. B.C.). Marble plastic work is imitated in colour only. The walls are eventually covered with painted architectural details, serving as frames for pictures and decorative figures. — c. *Pseudo-Egyptian Style* (till 50 A.D.). The painted architectural framework becomes unnaturally slender and is generally painted a glossy white. Purely ornamental details are multiplied. — d. *Latest Style*. The fantastic architecture is adorned with imitation plastic ornamentation in bright yellow (suggesting gold). Most of the Pompeian mural paintings belong to one or other of the last two styles.

We now proceed to describe the different streets and buildings, beginning with the Porta Marina, by which we enter the town in coming from the S. entrance (p. 143). We shall next proceed to the Forum (comp. the Plan), and first explore thence the streets in the S. part of the city and the buildings in the neighbourhood of the theatres. We shall then visit the Stabian Thermæ, and ascend the Strada Stabiana to its intersection with the Strada di Nola. We follow the latter street to the right to the excavations farthest to the E., after which we return to the crossing and visit the N. part of the town. Returning once more to the Strada di Nola, we shall proceed by the Street of Mercury and the Vicolo di Mercurio to the Herculanean Gate, and shall inspect the Street of Tombs. The Amphitheatre (p. 169) may then be visited.

Passengers by the Narrow Gauge Railway, who arrive at the station of Pompei Scavi (comp. p. 134), near the Porta di Nola, and intend to leave by the same route, will do best, if their time is not too limited, to follow the Strada di Nola from the gate in a straight direction as far as the corner near the Temple of Fortuna

(p. 163). Thence they should proceed to the left to the Forum, and then follow our description as given on p. 149, with this exception, that at the intersection of the Strada Stabiana and Strada di Nola (p. 159) they do not follow the latter street to the right, but proceed straight along the former (N. extension of the Strada Stabiana, see p. 160), and take the E. part of the Strada di Nola (p. 159) on their return to the gate. — Those who are pressed for time should proceed directly from the Porta di Nola to the above-mentioned intersection, following thence the N. extension of the Strada Stabiana (p. 160) to the right, and then proceed as in our description to the House of Diomedes (p. 168); thence return to the Forum and the Via Marina (pp. 150-154), and then follow our account to the cross-roads (p. 159) and the gate.

The names of the chief sights are printed in heavier type and travellers may visit as many of the less important ones as they have time and inclination for. The houses kept locked are opened, on application, by the official guards distributed through the ruins (p. 143). Those who are pressed for time had better omit the Amphitheatre.

The street passing through the Porta Marina could scarcely have been used by vehicles, as it ascends at an abrupt gradient to one of the highest points in the city. The gate has a path for foot-passengers on the left. Within is a vaulted passage between ancient magazines. On the right in this passage is the entrance to the —

Museum, which contains many interesting objects, though none of artistic value, arranged in three rooms.

Among these are casts and models of doors, windows, shop-shutters, a wheel, and other objects in wood.

In glass-cases are preserved several *Casts of Human Corpses* and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 Fiorelli made the ingenious experiment of filling with plaster the cavity thus produced, and he has succeeded in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger; two women, one elderly and the other younger; a man lying on his face; and a man lying on his left side with remarkably well preserved features.

There are also amphoræ, vases, rain-spouts, etc., in terracotta; vessels in bronze; carbonized articles of food like those at Naples (p. 84); skulls and skeletons of men and animals.

The Via Marina ascends hence in a straight direction to the Forum. Immediately to the right, on the side of a hill looking towards the sea, are the scanty remains of a *Temple of Venus Pompeiana*, goddess of the town from the foundation of the Roman colony. Around are the bases of the former colonnades.

At the beginning of the Via Marina, on the left side of the Forum, stands the ***Temple of Apollo** (locked), the god being named in an Oscan inscription on the flooring (a reproduction; original now at Naples). This is an edifice of very early origin, but

restored after the earthquake of 63. We first enter a court with forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The side towards the Forum was not parallel with it and, in order to prevent the eye being offended by this irregularity, the wall was furnished in the interior with buttresses at intervals, each projecting farther than the last. The temple itself rises in the centre of the court, on a basement $7^1/_2$ ft. in height. The column to the left of the steps bore a sun-dial. Facing the steps stands an *Altar*, with an inscription of the donors, the quatuorviri of the town. Against the columns of the portico are six bases arranged in pairs, which formerly bore six *Statues:* Mercury and (probably) Maia (marble hermæ), Apollo and Diana (bronze statues), Venus and a Hermaphrodite (marble statues), all, except the Maia, which is lost, replaced by casts (the originals now at Naples). To the left, in the corner in front of the bases of Venus and Diana, are two small altars. The *Temple* itself, which is approached by fourteen steps, was surrounded by a Corinthian colonnade, and had a façade of six columns. Within the cella is still preserved the pedestal on which the figure of the god stood. On the left was the conical *Omphalos*, the well-known symbol of Apollo. The large tripod painted on the first pilaster to the right in the portico is another attribute of this deity. — By a back-exit to the left is the room of the ancient janitor, with some unimportant paintings.

Just short of the Temple of Apollo, on the other (r.) side of the Via Marina, is a side-entrance to the **Basilica**, the façade of which fronts the Forum and at present forms the entrance to it. This was used as a market and as a law-court. A passage round the interior consists of twenty-eight brick columns; the entire space in the centre was roofed in and was lighted by openings in the upper part of the side-walls. On the walls are half-columns, all covered with stucco, slighter and lower than the brick columns, and above them was another system of columns and half-columns, placed rather far apart. The fragments of tufa columns by the walls belonged to this upper row. At the end of the building was the elevated tribunal, or seat of the presiding magistrate, with side-doors which were accessible only by wooden steps. In front of it is a pedestal for a statue; below the tribunal are vaults, connected by means of two openings with the upper hall and probably occupied by the court-officials. The basilica dates probably from the end of the 2nd cent. B.C. (comp. p. 148) and in the year 79 seems to have been in a state of ruin occasioned by the earthquake of the year 63.

The ***Forum** stands a little to the W. of the centre of the town (110 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (see below); the other sides are enclosed by a

colonnade. The open space in the centre, 515 ft. in length and 107 ft. in breadth, was paved with slabs and embellished with numerous honorary statues. Twenty-two bases for the latter are preserved, five of which (four on the W. side, one at the S. E. corner) still bear inscriptions dedicated to officials of high rank. Above the lower Doric columns of the colonnade rose a second series of the Ionic order, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The Forum was protected against the trespass of riders or waggons by stone pillars at the ends of the streets converging here, and could even be entirely shut off by gates.

Passing along the W. side of the Forum we observe, at the N. end of the Temple of Apollo, No. 31, a niche, in which stands a marble table with the standard weights and measures. Adjacent was a flight of steps, which led to the porticus of the Temple of Apollo. Farther on are No. 29, an extensive market-hall, No. 28, a public latrine, and then No. 27, a dark building (locked) which appears to have been a prison or a treasury. Farther on the Forum is bounded by a wall.

On the N. side of the Forum, and in the most conspicuous part of it, rises the **Temple of Jupiter,** on a basement $9^1/_2$ ft. in height approached by fifteen steps. Apertures in the floor of the cella admit light to the basement chambers. At the farther end, to the left, a flight of steps (locked) ascends to a large hollow basis, which has three chambers and probably bore the images of Jupiter, Juno, and Minerva, as in the Temple of Jupiter on the Capitol at Rome. This temple seems also to have been called *Capitolium.* At the time of the eruption it was already in ruins, and the worship of the three deities was temporarily transferred to the so-called Temple of Æsculapius (p. 156). The upper part of the temple commands a beautiful panorama of the ruins of Pompeii, Monte Sant' Angelo with the chapel of San Michele on the summit, the château of Quisisana, and the Apennines.

On the left side of the Temple of Jupiter, near the front, and on the right side, farther back, rise two *Triumphal Arches* of brick, both divested of their marble. The niches on the N. side of the latter were occupied by fountains. Behind it, at the corner of the Strada del Foro (p. 163), is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant.

The most northerly building at the E. end of the Forum is the **Macellum,** or hall for the sale of provisions. In front of it are pedestals for statues; on the exterior are shops. The interior consists of a rectangular court, which is entered by two doors (Nos. 7 and 8; locked). The walls are decorated with good frescoes, of which those to the left of the entrance represent Argus and Io, Ulysses and Penelope. Above, on the walls, are representations of

various kinds of edibles, indicating the purpose of the building. The court was surrounded by colonnades, which are supposed to have been destroyed by the earthquake of 63 A. D. Nothing of them now remains except the masonry for bearing the columns on the N. and W. sides; but part of the total disappearance is probably due to ancient excavations. In the centre are twelve pedestals on which stood columns bearing a domed roof, while a pit in the centre contained large quantities of fish-scales, indicating that the fish-stalls stood here. To the right are eleven trading-stalls, painted red; at the extremity is an exit into a back street, with a niche indicated as the shrine of the Lares by painted serpents (comp. p. 147). To the left is another outlet. In the middle of the E. side rises a chapel in honour of the imperial family. In the right side-niches were found statues (now replaced by casts), probably representing Octavia, the sister of Augustus, and Marcellus, her son. The left niches perhaps contained statues of Agrippina and Nero, and on the back-wall may have been a statue of Claudius. To the left of this shrine was a hall with an altar, which perhaps was employed in the celebration of the sacrificial banquets. The apartment to the right, containing a butcher's and fishmonger's block, is furnished with gutters below to carry off blood or water.

No. 3, adjacent, is the so-called **Curia,** a square uncovered hall, with an altar in the middle, an apse, and several niches. This was formerly supposed to be the shrine of the municipal Lares, but is now taken for a *Library,* like the similar buildings at Ephesus and Timgad (Algeria). The walls and pavement were formerly covered with marble.

In front stands a monument to *Fiorelli* (p. 146).

We next reach No. 2, the **Temple of Vespasian.** The court had an arcade in front only. In the centre is an *Altar* in marble with reliefs: on the front victims, on the sides the sacrificial utensils, on the back an oak-garland between two laurels, the symbol of the imperial house. At the back are three rooms communicating with chambers behind the so-called Curia.

Adjoining, No. 1, is situated the **Building of Eumachia.** According to the inscription (which still exists intact over the entrance from the Strada dell'Abbondanza) this building (consisting of chalcidicum, crypta, and porticus) was erected by the priestess *Eumachia,* and it was perhaps used as a wool-sellers' hall. In one of the four niches of the vestibule *(chalcidicum)* is a copy of an inscription from a statue of Romulus. In the interior is an open court, once surrounded by a two-storied colonnade of white marble (without, however, the intervening flooring). Round this colonnade *(porticus)* ran a covered passage *(crypta).* At the back of this stands the statue of Eumachia (a cast, the original being at Naples, p. 68), erected by the fullers *(fullones)* of Pompeii. — We pass out

by the back-exit into the Strada dell'Abbondanza (p. 156), in which stands a *Fountain with a Bust of Concordia Augusta,* formerly taken for a bust of *Abundantia* (hence the name of the street). At the opposite corner are represented the twelve gods with their attributes, almost effaced. Nearer the Forum, to the left, No. 8, *House of the Boar Hunt* ('Casa del Cinghiale'; locked), named from the mosaic in the passage. The border of the mosaic in the atrium represents a town-wall.

At the corner of the Forum is a square space, usually called a *School* but more probably the *Comitium,* or voting-hall.

On the S. side of the Forum are situated the *Tribunals*, three adjacent chambers, the centre one with a rectangular, the others with semicircular extremities. Probably one of them (that in the centre?) served as the meeting-place (curia) of the town-council, while the others were used for administrative or judicial purposes. These chambers were rebuilt after the earthquake of 63 A.D., but only one (the westernmost) had received its final covering of marble when the catastrophe of 79 occurred.

We leave the Forum by the Strada delle Scuole, running to the S. on the left of the Tribunals. On its right side are a number of large houses with several stories, built on the site of the ruined walls on the slope of the hill occupied by the town. From No. 17 access is obtained to a bathroom with paintings (locked). — We continue to descend to the left, by the Vicolo dei Teatri, where the house No. 26 (entr. No. 27), with the mosaic of a boar in the ostium, commands a fine view. Farther on we reach the so-called Forum Triangulare and the adjacent pre-Roman buildings.

We enter the **Forum Triangulare** through a fine arcade, partly restored. The forum was bounded on three sides by a Doric porticus and destined chiefly for the use of theatre-goers. On the N. side is a pedestal for a statue of Marcellus, nephew of Augustus, with an inscription. The side towards the plain was open. On a basement here, raised five steps above the ground, stood a *Temple* (Tempio Dorico) in the ancient Greek style, 101 ft. in length and 67 ft. in breadth, probably dedicated to Minerva. It was surrounded by columns, seven being in front and eleven at each side, in the ancient Doric order of about the 6th cent. B.C. A few capitals, two broken columns, and some fragments of the wall of the cella are now the sole remains. It was perhaps overthrown before the earthquake of 63, and the inhabitants of the stuccoed buildings of the imperial age would never have dreamt of restoring it in its massive and simple dignity. — The enclosed space in front of the temple was perhaps a tomb. To the left of it are three altars.

Beyond, No. 32, is a well-head (puteal) within a small circular edifice, 12 ft. in diameter, with eight Doric columns. — On the other side of the temple is a semicircular bench, with a sun-dial.

To the E. of the well the visitor looks down into a porticus of seventy-four columns, lying below the theatres and originally belonging to them, but afterwards fitted up as *Barracks for Gladiators.* It was surrounded by a large number of cells, arranged, as the imitation on the S. side shows, in two rows, the uppermost of which was entered from a wooden gallery. In a chamber on the W. side, used as a prison, were found three skeletons and iron stocks for the feet, and in other rooms gladiatorial weapons were discovered. Sixty-three bodies in all were found in this building.

Adjoining the N. half of the Forum Triangulare, and adapted to the sloping ground, is the ***Great Theatre** *(Teatro Scoperto).* This is a building of pre-Roman origin but underwent various transformations, as is shown, *e. g.*, by the traces of six water-basins installed in the orchestra at different epochs. It was finally restored, about the beginning of the Christian era, by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. The space for the spectators (opening to the S.) consists of three ranks *(ima, media,* and *summa cavea);* the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind was the dressing-room. On the summit of the outer wall are the stone rings for the poles which supported an awning *(velarium)* in sunny weather. Behind the theatre is a reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent ***Small Theatre** *(Teatro Coperto)* is better preserved than the great. It was roofed in *(theatrum tectum),* probably for musical performances. It had 1500 seats, cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about B. C. 75. The marble pavement of the orchestra was, according to an inscription, presented by M. Oculatius, a duumvir.

To the E. of the small theatre passes the Strada Stabiana, which traverses the entire city from N. W. to S. E. Outside the ancient *Stabian Gate* the beginning of a street of tombs has been exhumed. In the cross-street in Region I, between Insulæ 1 and 2, at No. 28, on the left, is an atrium, the compluvium of which was covered with an iron grating (restored) as a protection against thieves. No. 2, on the right of the same street, was a tannery.

We continue to ascend the Stabian Street. On the left, at the

corner of the Street of the Temple of Isis, Reg. II, Ins. 8, No. 25, is the so-called **Temple of Æsculapius** (locked), the smallest in Pompeii, which is perhaps really the Temple of Zeus Meilichios mentioned in an Oscan inscription near the Stabian Gate. The anterior court contains an archaic altar of tufa, recalling the sarcophagus of Scipio in the Vatican. On the pedestal in the cella were found terracotta statues of Jupiter (erroneously supposed to be Æsculapius) and Juno and a bust of Minerva, three deities who were temporarily worshipped here in consequence of the destruction of the Temple of Jupiter in the Forum (p. 152). — Farther on in the Street of the Temple of Isis, on the left, No. 28, rises the **Temple of Isis** (locked), which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones. The court is surrounded by a porticus; between the columns are several altars and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel. On the left is a small shrine, the so-called *Purgatorium*, in which ablutions were performed; a staircase here descended to a subterranean cistern; the walls are tastefully adorned with reliefs in stucco. A statuette of Isis, now in the Naples Museum (p. 78), was found in the portico of this temple. The chambers adjoining the wall on the left were occupied by the priests. Several bodies were found here, and on the altar were remains of sacrifices. — No. 29, farther on, is the so-called *Curia Isiaca*, a court surrounded by columns, in which the Doryphoros, now in the Naples Museum (p. 69), was found standing at the foot of a column. Opposite the door is the pedestal of a statue. Behind it is a flight of steps, which was perhaps used for placing garlands on the statue; in front is a low stone plinth or table. The place was a *Palaestra* of the Oscan period, and was afterwards shortened.

We return to the Stabian Street and ascend it farther. To the left, No. 24, is a small sanctuary of the Lares; to the right, No. 5, is the *Casa del Citarista* (locked), named after the archaic Apollo found here (p. 79). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

The next cross-street (88 ft. above the sea-level) is the broad Strada dell'Abbondanza, the E. part of which, on the right, had, until 1911, been excavated only as far as the first side-street. At the corner of the Strada Stabiana is the buttress of an aqueduct, leaden pipes from which are observed on the pavement farther on. On the left, Reg. III, Ins. 1, No. 20, is the **House of Epidius Rufus** (*Casa dei Diadumeni*; locked), with a handsome Corinthian atrium (p. 148). Within it is a lararium on the right, with the inscription 'Genio Marci nostri et Laribus duo Diadumeni liberti'. —

The atrium of the *House of Epidius Sabinus*, No. 22 (left), contains a well-preserved lararium; pretty view of two peristyles. — Farther to the E. we reach the field-path leading to the Amphitheatre (see p. 169). At this point further excavations have been in progress since 1911. Numerous *Balconies* have been found, which the authorities have endeavoured to preserve, or to replace, in their original positions (comp. p. 158). The discoveries include also a fully equipped *Thermopolium* (drinking-bar) and a fine *Façade* of a house, adorned with frescoes and busts.

We now retrace our steps to the W. part of the Strada dell' Abbondanza, which ascends to the Forum (comp. p. 154) and was closed at both ends in order to exclude carriages.

L., Reg. II, Ins. 4, No. 15, *House of Cornelius Rufus* (locked). The atrium contains two handsome pedestals for tables and a bust with the inscription 'C. Cornelio Rufo'.

R., No. 8, is the principal entrance to the **Stabian Thermæ** (locked). They date from the 2nd cent. B.C., but were afterwards extended and redecorated. We enter a spacious court, which was used for palæstric exercises. Adjoining this to the right is the Men's Bath. Off a vestibule to the left was the cold bath *(frigidarium)*, a circular building with four recesses and an opening in the dome; in front, the dressing-room *(apodyterium)* with recesses for the clothes, and another entrance from the Stabian Street. Both here and in the vestibule the ceilings are adorned with fine reliefs in stucco. To the left of the dressing-room are the tepid room *(tepidarium;* with a plunge-bath, unusual in such rooms) and the sudatory or hot room *(caldarium)*, both heated by means of double walls and floors. — In the right corner of the court at the back is the Women's Bath. From the vestibule the well-preserved dressing-room (2nd cent. B.C.) opens on the left, with two separate entrances from the street. Round the vaulted hall are niches for clothes; in the corner is a basin for cold baths. To the right are the warm bath and the sudatory; at one end of the latter is a marble bath, at the other a wash-basin *(labrum)* in which water bubbled up. The stoves were between the men's and women's baths. — In the wing opposite, which has a side-entrance from the street, are a closet and four baths for single bathers on the left. — In the court, opposite the entrance, is a hermes of Mercury. On the left wall are stucco reliefs. The first room to the left served for undressing; the walls bear traces of the presses for hanging up the clothes. Next to this is a shallow basin used for washing after gymnastic exercises; then a swimming-bath.

L., Reg. II, Ins. 4, No. 4, the *House of Holconius* (locked), with a handsome peristyle, with elaborate but faded paintings. In the œcus (r.) Ariadne and Bacchus, (l.) Hermaphrodite; in the room

to the right, Rape of Europa; in the room to the left, Achilles in Scyros and Judgment of Paris.

A few paces farther on the Strada dei Teatri diverges to the left, leading to the Forum Triangulare (p. 154), while we follow the Vico del Lupanare to the right.

R., Reg. IV, Ins. 1, No. 47, **House of Siricus** (locked). On the threshold the inscription *'Salve lucru(m)';* to the same proprietor belonged the large adjacent bakehouse, No. 46. To the left of the atrium are two rooms with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, Drunken Hercules; (r.) Vulcan presenting Thetis with weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion. A staircase leads to the left to the other part of the house, the principal entrance of which opened from the Strada Stabiana, another peristyle, and an atrium containing a handsome marble table.

To the left on the opposite wall are large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

L., at the corner of the second side-lane, the Vicolo del Balcone Pénsile, Reg. IV, Ins. 12, No. 18, the *Lupanare* (locked). The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor, which had a gallery (pergula) facing two streets. — In the Vicolo del Balcone Pensile, on the right (No. 28), is the **House with the Balcony** (*Casa del Balcone Pénsile;* locked). Three rooms of the projecting upper floor have been preserved by replacing the charred woodwork by new beams.

We return to the Vico del Lupanare. To the right, at the first corner, is a shoemaker's shop kept by the porter of the house. — Nearly opposite is the *Casa dell'Orso* (locked), named from a mosaic of a wounded bear at the entrance.

We now turn to the right and after a few yards regain the Strada Stabiana (p. 155), which we ascend. [In the side-street just beyond, Reg. III, Ins. 3, No. 12, is a locked room containing a restored *Mill,* with its woodwork (seen through the gate).]

To the right in the Strada Stabiana, Reg. III, Ins. 3, No. 5, the **House of Marcus Lucretius** (locked), the paintings of which are in unusually good preservation. Behind the tablinum is a small garden, laid out in terraces, with a fountain and a number of marble figures. The best of the paintings are preserved at Naples. The proprietor's name was learned from a letter painted on the wall with the address 'M. Lucretio Flam. Martis decurioni Pompei'.

The whole of Insula 4 in Region III is occupied by extensive *Thermae*, which were in course of construction at the time the city was overwhelmed. In the large court the labourers were in the very act of making the gutter and laying the bases for the columns of the portico. The large swimming-basin, to the left,

below the windows of the inner rooms, was unfinished also. This was a men's bath only, though it is of unwonted size. Passing through an antechamber in the N.E. angle we reach the dressing-room *(apodyterium)*, containing a large bath of cold water *(frigidarium)*. Next to this is the warm bath *(tepidarium)*, beyond which is the hot chamber *(caldarium)*, with three basins for hot baths. To the left of the tepidarium is the *laconicum*, or sudatory, with a vaulted roof, and also connected with the caldarium. The three rooms last mentioned were intended to be heated by means of double floors and walls. The heating-furnaces had not yet been built. The three largest rooms are provided with large windows, another divergence from the ordinary plan of the Thermæ.

We now reach the point where the Strada Stabiana intersects the Strada di Nola, which we follow to the right. The Insulæ on either side have been only partly excavated.

To the left, at Reg. V, Ins. 1, No. 7, is a fine capital with figures.

In the following Insula 5, Reg. III, the house No. 6 (locked) is remarkable for its peculiar oblong ground-plan. In the room to the right, in front of the peristyle of No. 9 (locked), are Egyptian landscapes with pygmies. No. 11 (locked) has representations of the nine Muses (to the right, next the tablinum). — No. 16 (locked), in the S.E. angle of this Insula, seems to have been a tavern, and contains a room with paintings of the grossest description.

Of the next Insula (III, 7) only one large house (*Casa del Centenario;* locked) has been excavated. It contains a spacious peristyle (the garden of which has been replanted on the old lines), two covered rooms, and (to the right) a small bath. Adjacent is a room tastefully decorated with paintings, inserted in the walls at a later period: right, Orestes, Pylades, and Iphigeneia; left, Theseus and the Minotaur; centre, Hermaphrodite and Silenus.

Two Insulæ farther on, on the right, is the *Casa del Conte di Torino*, identified from inscriptions discovered within it in 1911 as the **House of Marcus Obellius Firmus.** It contains a fine painting, and by a side-entrance were found the skeletons of the owner, his wife, his two children, and two slaves.

At the end of the street, 5 min. from the cross-roads, is the Porta di Nola, with the N.E. entrance to the excavations (comp. p. 150) and the station of the narrow-gauge railway from Naples (comp. p. 134). Directly opposite the gate, at the corner of the street, are two *Tombs*, in the form of semicircular benches with an elevated portion in the middle.

We next enter the narrow street opposite, between Insulæ 3 and 4 of Reg. V, on the right side of which is the **House of Marcus Lucretius Fronto** (locked). In the atrium is a fine table-pedestal of marble, in the form of a panther; the roof (Tuscan; comp. p. 148)

has been restored in the ancient style. This house contains several interesting paintings: in the first room to the right, Neoptolemus slain by Orestes at Delphi; in the second room to the right, Theseus and Ariadne (right wall), Toilet of Venus (left wall); in the tablinum, Mars and Venus (left), Procession of Bacchus (right); in the first room to the right of the garden, Pyramus and Thisbe (right), Bacchus and Silenus (left). — Farther on, to the left, is a house with an unfinished painting. — The street ends at the *Porta Capuana*, where important excavations were begun in 1912.

We now retrace our steps and turn to the right into the narrow street between Insulæ 1 and 2 of Reg. V, enter the sixth door on the right, and follow the passage to the right of the atrium to the **Casa delle Nozze d'Argento** (locked), a handsome house with an atrium with four columns and an admirably preserved peristyle, revealed by the excavations of 1892 and 1908.

The house belongs to the tufa period (p. 148); most of the paintings (destitute of figures) are in the second or fourth styles (p. 149). To the left of the inner end of the peristyle is a large œcus for the triclinium; to the right of the peristyle are the kitchen and a bath (with dressing-room, a garden-basin, and two heatable chambers). To the E. of the atrium is a large garden; to the W. is a small house, cut off at a later date from the larger one. Everything has been restored as far as possible to its original condition.

We return to the W. by the Strada di Nola to the crossing mentioned at p. 159 and, turning to the right, follow the N. Extension of the Strada Stabiana. At the corner to the left are a *Fountain* and an *Altar of the Lares;* adjacent is a pillar of the *Aqueduct*. Of the houses the following are noticeable: L., Reg. VI, Ins. 14, No. 20, with a mutilated hermes erected by the *arcarius* (cashier) Anteros to *M. Vesonius Primus*, the master of the house, with projecting props for the support of wreaths. The peristyle is adorned with a fresco of Orpheus, over lifesize. — No. 22, a *Fullonica*, or fuller's workshop. The atrium contains a handsome impluvium, a marble table, and a fountain. In the room at the back are three basins (comp. p. 164), and on the wall are paintings of a banquet of fullers *(fullones)* and a scene in a court of law. — Opposite, to the right, Reg. V, Ins. 1, No. 26, the house of *L. Caecilius Jucundus*, the banker, where the receipts now preserved in the Museo Nazionale (p. 89) were discovered. In the atrium stood a hermes erected to the banker by his freedman Felix; the pedestal, with the inscription '*Genio L(uci) nostri Felix l(ibertus)*' is still here, but the bronze bust is a copy, the original having been removed to Naples (p. 78). In the atrium, to the left, is the lower part of the chapel of the Lares, with a relief representing the N. side of the Forum. The beautiful paintings in the tablinum are unfortunately somewhat faded.

Beyond the next cross-street, Reg. VI, Ins. 16, No. 7, is the

Casa degli Amorini Dorati (locked), excavated in 1903-06. The small size of the atrium is characteristic of the later days of Pompeii, when the family life was focussed in the inner part of the house. To the left is the peristyle, of which the colonnades and garden have been restored on the old lines. The marble sculptures of the garden are still *in situ*. The wall of the S. colonnade contains some marble reliefs of theatric masks. The paintings are unimportant. The ceilings of several rooms have been restored from the old remains. The first room to the right was a bedroom and still retains the places occupied by a large double bed and a child's couch. The walls are adorned with gilded Cupids in small round fields on a ground of blue stucco (under glass).

We now follow the cross-street mentioned on p. 160 towards the W. At the first corner is the ****House of the Vettii** (*Domus Vettiorum;* Reg. VI, Ins. 15, No. 1; locked), excavated in 1894-95. The beautiful paintings found here, as well as the marble decorations of the peristyle, have been left *in situ*. The paintings in the atrium, the wings, and the room to the right of the peristyle belong to the period before 63 A.D., the others are later (comp. p. 149). The house is named from the seals of two freedmen found in it.

At the entrance is a representation of Priapus (covered). The Atrium is embellished with beautiful monumental paintings. On the dado also are charming putti; and on the frieze above are groups of Cupids engaged in various occupations. Room to the left of the entrance: Ariadne abandoned; Hero and Leander. — 1st Room to the left of the Atrium: entrance-wall, Cyparissus and the stag; opposite, Cupid and Pan wrestling in presence of Bacchus and his train; to the right, above, Jupiter enthroned, youthful and unbearded. The Peristyle has been partly rebuilt and replanted and is embellished with numerous statuettes, from which jets of water originally spouted into marble basins. Between the columns are three marble tables, the finest being that in front, to the right. Two dining-rooms open off the front of the peristyle. In that to the left: Infant Hercules strangling the serpents, in presence of Amphitryon and Alcmene; Pentheus slain by the Bacchantes; Dirce, Amphion, and Zethus (the 'Farnese Bull' group). In the dining-room to the right: Dædalus and Pasiphaë; Hephæstus binding Ixion to the wheel in Hades (the seated veiled female form is probably a soul, symbolizing the underworld), and Iris announcing to Hera this punishment of her insulter; Bacchus finding Ariadne. — The Large Room to the right of the peristyle is the finest of all in point of ornamentation. On the black band above the dado are *Groups of Cupids (beginning on the right): Cupids throwing stones at a target; Cupids weaving and selling garlands; manufacturing and selling oil; chariot-races; goldsmiths; fullers. Back-wall: the Vestalia, the festival of the millers and bakers, when even the asses have a holiday; vintage and wine-pressing; triumph of Bacchus. Left wall: Cupids selling wine. Beneath the narrow wall-panels are similar bands, on some of which appears Psyche gathering flowers. In those adjoining the central panels on the side-walls are three mythological scenes: Agamemnon entering the shrine of Artemis in order to kill the sacred hind (right wall); Apollo after slaying the Python; Orestes and Pylades in Tauris, in presence of Thoas and Iphigeneia (left wall). The red wall-panels are occupied by hovering groups. Left wall: Poseidon and Amymone. Rear wall: to the left, Apollo and Daphne, to the right, Bacchus and Ariadne. Right wall: Perseus and Andromeda. Entrance-wall: to the right, Herma-

phrodite and Silenus. On the dado: Amazons, Women with sacrificial utensils, Satyr and Bacchante. — To the right of this room is another, smaller peristyle, adjoined by a dining-room and a bedroom. In the former: Achilles recognized among the daughters of Lycomedes; Hercules surprising Auge. — We now return to the Atrium. To the left is a small side-atrium, behind which is the KITCHEN, with the cooking-apparatus still *in situ*. Beside the kitchen is a room (locked) containing paintings not suited for general inspection and a statuette of Priapus.

The street passing the House of the Vettii leads N. to the *Reservoir* of an ancient conduit. Adjacent is a hill commanding a fine panorama. — The wall is here broken by the so-called **Vesuvius Gate**, just outside which is the beginning of a STREET OF TOMBS, discovered by Sogliano (p. 144) in 1908. No. 1, Tomb of *C. Vestorius Priscus*, the ædile, a stucco-decorated altar with four pillars, in a square enclosure; 2. *Column*, once bearing a sun-dial, on a square base resting on a round pedestal, with a bench; 3. *Tomb of Septimia*, a cube with a tufa-column.

We return to the entrance of the House of the Vettii. At the corner of Insula 13 stands the pillar of an aqueduct, with numerous leaden pipes. To the right, Ins. 11, No. 10, is the *Casa del Labirinto* (locked), a roomy dwelling with two atria. In a room behind the peristyle is a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The left half of the house was destined for the ménage; it contains a bakehouse and a bathroom.

We return to the aqueduct-pillar and proceed thence to the S. to the STRADA DI NOLA. Immediately opposite, at the corner, Reg. IV, Ins. 4, No. 48, *House of the Chase* ('Casa della Caccia'; locked). Beyond the finely painted tablinum we enter the peristyle; opposite, wild-beast fights, whence the name of the house; on the right, landscapes, with Polyphemus and Galatea.

L., No. 51, *House of Ariadne* ('Casa di Arianna'; locked), which we enter from the back (capitals with figures at the entrance), traversing first the garden and then the peristyle with once variegated capitals. A room to the right contains fine wall-paintings.

L., No. 57, *Casa dei Capitelli Figurati*, named after the capitals of the entrance-pillars, adorned with Bacchantes and Fauns. From the peristyle, with six columns of a pavilion and a sun-dial, we enter a confectioner's shop, the use of which has been conjectured from the nature of the objects found in it. The oven is still in existence.

L., No. 59, *Casa della Parete Nera* (Pl. 1; locked), so called from the room beautifully decorated in black, behind the peristyle.

Opposite, on the right, Reg. VI, Ins. 12, Nos. 2-5, the ***House of the Faun** (*'Casa del Fauno'*; locked), so named from the bronze statuette of the Dancing Faun (p. 79) found beside the impluvium in the principal atrium and now replaced by a copy. The house occupies a whole Insula and is the most sumptuous in Pompeii,

262 ft. long and 115 ft. broad (comp. p. xlvi). It contained beautiful mosaics (now in Naples, p. 70) but hardly any mural paintings. The stucco on the walls (2nd cent. B.C.) is an imitation of incrustation in coloured marble. On the pavement in front of the house is the greeting 'HAVE'. It possesses two entrances and two atria. The left atrium (30 ft. by 52 ft.), the principal one, is in the Tuscan style (p. 148). The simpler atrium on the right is an atrium tetrastylum (p. 148) and was used as a vestibule to the domestic offices on the right: bath, kitchen, etc. The peristyle contained 28 Ionic columns of tufa coated with stucco. In the apartment with the red columns was found the celebrated mosaic of the Battle of Alexander (p. 77). At the back is a garden with a Doric porticus.

A few paces farther on the Strada del Foro leads to the left to the Forum (p. 151), the Strada di Mercurio (p. 164) to the right.

Reg. IV, Ins. 4, No. 1, at the corner of the Strada del Foro, is the *Temple of Fortuna*, erected, according to the inscription, by M. Tullius during the reign of Augustus. (The inscription is upon the architrave of the ædicula in the rear, now lying in the temple.) The entrance was closed by a railing with gates.

On the right side of the Strada del Foro is a small **Museum,** containing objects found in a Roman villa excavated at Boscoreale in 1897 (p. 170). In the 1st Room are a hand-mill and an olive-press. In the 2nd Room is a cast of a wooden railing. The bath, behind, to the left, with heating-apparatus and leaden receptacles for hot and cold water, deserves special notice. The well-preserved pipes were fitted with taps by means of which either hot or cold water could be admitted to the bath, as well as to the hand-basin (*labrum*; not extant), and the desired temperature obtained by mixing. — Next door to the museum is a sale-room for photographs.

From this point we follow the continuation of the Strada di Nola.

On the left is the entrance to the ***Thermæ,** Reg. IV, Ins. 5, No. 2 (*'Terme del Foro'*; locked), which occupy a whole Insula. Two of the six entrances admit to an elegant irregular court, with arcades and columns. Thence, or direct from the street (Entr. No. 2), we enter the chamber for undressing *(apodyterium)*, with benches, the vault above which was provided with a glass window. Beyond this, to the left, is the excellently preserved cold bath *(frigidarium)*. The water gushed forth from a copper mouth-piece opposite the entrance and was let off below the entrance. To the right of the dressing-room is the tepid room *(tepidarium)*. A frieze running round it is furnished with niches for depositing clothes and is supported by Atlantes in terracotta. The vaulting was richly decorated with figures in stucco. This chamber was heated by means of the large brazier of bronze (to the left), which, with three bronze benches, was presented, according to the inscription, by M. Nigidius Vaccula, to whose name (vacca = cow) the cow on the brazier and the cows' heads on the benches are references. Adjacent is the

hot-air bath (*caldarium*), heated by means of double floors and walls. A niche on the left contains a marble basin (*labrum*) for washing with cold water; the inscription records that it was erected at a cost of 5250 sesterces (57*l.* sterling). At the other end is the basin for warm baths. — We regain the continuation of the Strada di Nola and (by No. 7) reach the furnace and then a small court to the left, with two columns, one of which probably bore a sun-dial. No. 8 is the unpretending *Women's Bath.*

Nearly opposite to the Thermæ, Reg. VI, Ins. 8, No. 5, is the ***House of the Tragic Poet** (locked; entrance by a side-door), one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet reading (more probably Admetus and Alcestis), and a mosaic of a theatrical rehearsal (which, together with beautiful paintings of subjects from the Iliad, are now in the Museum at Naples). This is represented by Bulwer Lytton in his 'Last Days of Pompeii' (1834) as the dwelling of Glaucus. On the threshold is a dog in mosaic, with the inscription 'Cave Canem'. At the back of the peristyle is a small shrine in which stood a statuette of Silenus. In the triclinium on the right, Youth and maiden looking at a nest containing Cupids (above, Marsyas playing the flute and Olympus), Theseus abandoning Ariadne, and Diana with Orion(?). On the side-panels are personifications of the seasons.

Reg. VI, Ins. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa** (*Domus Cn. Allei Nigidi Mai*), one of the largest in Pompeii, occupying a whole Insula, 319 ft. long and 124 ft. broad. Shops and dwellings face two of the streets. On the threshold was found a mosaic with the greeting 'Salve'. Comp. ground-plan, p. 146.

This is the house of which a reproduction has been constructed at Saratoga by Mr. Franklin W. Smith (see *Baedeker's United States*).

We return to the Temple of Fortuna (p. 163) and, turning to the left, follow the Strada di Mercurio, at the entrance to which rises a *Brick Arch*, on which the pipes of a water-conduit are visible. It was surmounted by a bronze equestrian statue (now at Naples, p. 78).

On the left side of the Strada di Mercurio, No. 14, is a small *Temple of the Lares.*

R., No. 7, *House of the Anchor* ('Casa dell'Ancŏra'), named after an anchor in mosaic on the threshold. By the tablinum we descend to a peristyle, the pavement of which was higher than the garden. The latter, to which a staircase descends, was on the level of the Vico del Fauno, and was surrounded by a cryptoporticus and numerous niches containing altars.

L., No. 20, the **Fullonica**, or fuller's establishment. The

square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples, p. 84) supported a gallery *(solarium)* for drying the cloth. Around are dwelling-rooms and bedchambers, as well as rooms for the workmen. To the left is the kitchen, with an oven; and behind are four basins on different levels, destined for washing the cloth, which was afterwards stamped with the feet in the small stands to the right. Adjacent to these premises, and connected with them by a door, was the hexastyle atrium, No. 21.

L., No. 22, *House of the Large Fountain* ('Casa della Fontana Grande'; locked), in the garden of which is a fine mosaic fountain.

L., No. 23, *House of the Small Fountain* ('Casa della Fontana Piccola'), with a fountain of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with interesting realistic landscapes.

R., No. 1, a *Tavern*. The back-room (locked) is adorned with various allusions to drinking: a waggon with a wine-skin, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (pour in some cold water). An adjoining room contains paintings of Polyphemus and Galatea, and Venus fishing. — Opposite the tavern is a fountain with a head of Mercury, after which the street has been named.

Farther on, beyond the Vicolo di Mercurio, Nos. 7 and 6 (Reg. VI, Ins. 9), on the right, is the *House of Castor and Pollux (Domus Cn. Caetroni Eutychi;* locked), consisting of two distinct houses, but connected. Beyond the Corinthian atrium are the tablinum and a garden with lararium. Fine frescoes in the room to the right of the tablinum: to the left, Birth of Adonis; on the entrance-wall, Minos and Scylla; in an apartment to the left of the garden, Apollo and Daphne. To the right of the atrium is a large peristyle, adorned with paintings all round. On the wall to the left of the entrance is the Venus Pompeiana (p. 150).

Farther on, Nos. 5-3, *House of the Centaur*. To the right of the entrance (No. 3) is a fine bedroom, adorned with imitation marble (comp. p. 149).

Adjacent, No. 2, **House of Meleager** (locked). Within the doorway, to the right, Mercury handing a purse to Fortuna. Beneath the marble table in the atrium is an arrangement for keeping viands cool by water. In the peristyle to the left of the atrium is an elegant fountain. Adjoining the peristyle at the back is a 'Corinthian' œcus (comp. p. 149), enclosed on three sides by columns. Among the frescoes (right), a young Satyr startling a Bacchante with a snake. To the left of the œcus is a hall with frescoes: on the transverse wall to the left, the Judgment of Paris.

On the opposite side, at the end of the street, Reg. VI, Ins. 7, No. 23, *House of Apollo (Domus A. Herennlei Communis;* locked),

named from the representations found here. Behind the gaily painted tablinum is a fountain in a grotesque style. At the end of the garden, to the right, is a handsome sleeping-chamber (for two beds); on the external wall are a landscape with a Bacchanalian scene and a mosaic of Achilles in Scyros. In the interior are representations of Apollo and Marsyas and other mythological subjects.

We now retrace our steps. No. 18, to the right, *House of Adonis (Domus M. Asellini;* locked). In the garden, to the right, a fresco, above lifesize, of Adonis wounded, tended and bewailed by Venus and Cupids; on the painted columns at the sides, Achilles and Chiron. In a room to the left, Toilet of the Hermaphrodite.

We here turn to the right, follow the W. branch of the Vicolo di Mercurio, and soon reach the Strada di Sallustio, which leads to the Herculanean Gate. This was a business-street and contained few handsome houses.

Farther on, to the right, Reg. VI, Ins. 2, No. 4, is the **House of Sallust** (*Domus A. Coss. Libani;* locked), with the atrium and adjacent rooms lined with stucco painted to imitate marble (first decorative style, p. 149). Behind the tablinum is a small irregularly-shaped garden, with a triclinium in an arbour in the corner. The small peristyle, to the right of the atrium, is styled, though without authority, the *Venereum*. In it, on the wall facing the entrance, Actæon watching Diana bathing; to the left, Europa and the bull; to the right, Phrixus and Helle. In the small room to the right, Venus and Mars; below, Paris and Helen.

Ins. 2, No. 6, is a *Bakehouse*, with oven and mills. The latter were turned by asses or slaves. (There is another bakehouse at Ins. 3, No. 3.) Here, where the street forks, is a fountain, behind which is a building erroneously described as a reservoir of the aqueduct. — We proceed to the left by the Strada Consolare. Some of the houses to the left, on the slope of the hill occupied by the town, had several stories and large vaults used as magazines.

A large, open hall to the right, No. 13, is called, without authority, a *Custom House;* its real character is unknown. — No. 10, a little farther on, to the right, is the *House of the Surgeon* ('Casa del Chirurgo'), so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks, and it is probably the most ancient house in the town (comp. p. 149).

No. 3, on the left, farther on, is a large *Inn*, with a phallus towards the street, intended to avert the evil eye. It contains two counters and has an entrance for waggons. — No. 2, on the right, is another inn, also with waggon-entrance.

The **Herculanean Gate** or *Porta Ercolanese* (135 ft. above the sea-level) is believed to date from the time of Augustus. It has

three archways, 59 ft. deep, of which the two for foot-passengers were vaulted throughout, while the central passage for carriages was vaulted only at each end. To the right is the approach (locked) to the *Town Wall*, which may be visited for the sake of the view (charming glimpses of the bay, with the island of Capri in the background; near the shore is the picturesque rocky islet of Revigliano, to the right is Torre Annunziata). The wall (p. 146) consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Originally built of large blocks of tufa and limestone, it appears to have been partly destroyed in the peaceful period of the second century B.C., and to have been afterwards repaired chiefly with concrete (small pieces of lava consolidated with cement). At the same time it was strengthened with towers. The difference between these kinds of building will be observed near this gate. — (From this point onwards, comp. the supplementary part of the Plan at p. 146.)

The suburb outside this gate is perhaps the *Pagus Augustus Felix*, named thus in honour of Augustus. It consisted chiefly of the so-called ***Street of the Tombs** *(Strada de'Sepolcri)*, which has been partly excavated. The ancient Roman custom of burying the dead by the side of a highroad is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond other gates also (pp. 162, 170). The Street of Tombs is in point of scenery the most picturesque part of the town.

On the right, No. 1, is a large tomb, apparently in the form of an altar, the upper part of which is destroyed; in the tomb-cavity beneath several cinerary urns were found.

On the left, No. 1, is the *Tomb of Cerrinius*, a recess with seats. It has been said that this was a sentry-box and that here was found the skeleton of a sentinel who died at his post; but this is a mere fiction, like many other Pompeian anecdotes. — In a street diverging to the right, No. 2, is the ruinous *Tomb of Terentius.*

L., No. 2, a semicircular seat with the pedestal of a statue of the duumvir *A. Veius.*

L., No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre; according to the inscription the town-council granted him a piece of ground 25 ft. square for a grave.

L., No. 4, *Tomb of Mamia;* in front, a seat like the above, with an inscription. At the back, enclosed by a low wall, is a tomb in the form of a temple, with niches for cinerary urns. — A street, now built up, formerly diverged here to the left. On the corner is an inscription (copy) to the effect that Suedius Clemens, the tribune, on behalf of Vespasian, restored to the town of Pompeii certain common land that had been illegally occupied by private

persons. The statue of Clemens, which was found here, is now at Naples. — Then, Nos. 5-15, the so-called *Villa of Cicero* (p. 145), now covered up again. The buttresses still visible belong to a colonnade which ran parallel with the street in front of a row of shops.

On the right, farther on, No. 6, is the *Tomb of the Garlands*, so called from its decorations. R., No. 9, an open recess and seat, probably also a tomb. — R., Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns*, belonging to a villa situated on the hill. The entrance leads first into a garden, in which stood a pavilion supported by four mosaic columns (now at Naples, p. 70). Behind is a fountain-recess inlaid with mosaic; to the left is a court with a private chapel and altar. Two staircases ascend to the upper parts.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 17, that of *Scaurus*, with reliefs in stucco, representing gladiatorial combats. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. At the end of this, in the street which is not yet excavated, Nos. 31 and 32, coffin-shaped tombs of limestone, belonging to the remote Oscan period (3rd-2nd cent. B.C.), when the dead were buried instead of being burned, and when painted vessels of terracotta were interred with them.

On the right are several uncompleted tombs.

L., No. 20, *Tomb of the Augustalis Calventius Quintus*, interesting. Below the inscription is represented the bisellium (seat of honour) in the theatre accorded him in recognition of his liberality.

R., No. 37, *Tomb of M. Alleius Luccius Libella* and his son, of travertine and well-preserved, with inscriptions.

L., No. 22, *Tomb of Naevoleia Tyche*, with chamber for cinerary urns. A relief in front refers to the consecration of the tomb; on the left side is the bisellium, or seat of honour of C. Munatius Faustus, chief magistrate of this quarter of the town, who shared the tomb; on the right, a vessel entering harbour, a symbol of human life. L., No. 23, was a *Triclinium* for banquets in honour of the dead.

On the hill to the right are several tombs, some of them in a very ruinous condition. Among these are: No. 41, the tomb of *N. Velasius Gratus*, a boy of twelve years, a small niche with one of the head-shaped tombstones peculiar to Pompeii; farther on, tombs erected by the freedman *M. Arrius Diomedes* to himself (No. 42), his family, and his former mistress *Arria* (No. 43). The *fasces*, or bundles of rods in stucco-relief, on the tomb of Diomedes (No. 42), indicate his dignity as a magistrate of the Pagus Augustus Felix (p. 167). — Opposite (left) —

No. 24, ***Villa of Diomedes** (locked), arbitrarily so called

from the tomb just mentioned. A flight of steps with two columns leads at once to the peristyle, whence the bath is entered to the left. Straight on is a colonnade, preceded by a terrace, whence we look down into the lower portion of the dwelling, consisting of a garden, 108 ft. square, with a basin for a fountain and a pavilion supported by six columns in the centre and surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below the colonnade, on three sides, lies a vaulted cellar lighted by small apertures above, and approached by staircases descending at each end. Eighteen bodies of women and children, who had provided themselves with food and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

About 200 yds. to the W. of the Villa of Diomedes a **Villa** with admirable frescoes of the Augustan period (2nd style, p. 149; recently purchased by the government) was unearthed in 1909, in the course of private excavations carried on by the proprietor of the Hôtel Suisse (p. 144; where permission to visit it is obtained). In the spacious triclinium in the S. portion of the villa is a continuous fresco, about 55 ft. long, with 24 admirable *Figures, three-quarter lifesize, apparently representing the initiation of women into the Dionysiac mysteries. The most beautiful are the group with a back-view of a dancing-girl and the figure of a young woman in the lap of an older woman. Two adjoining rooms on the W. contain single figures in a similar style. To the N. of the corridor is an œcus (p. 149), with an admirably painted door. In the N. portion of the villa are the domestic offices, on the E., and the large peristyle (only partly excavated), on the W.

The Amphitheatre lies to the E. of the town, detached from the other excavated quarters. The charge for admission (p. 143) to the interior may be paid at the amphitheatre itself. One cannot, however, return to the other excavations without paying again, so that the visit to the amphitheatre should be left to the last. We reach the amphitheatre from the highroad by the path which diverges opposite the Albergo del Sole, while from the ruins of Pompeii it is reached by a path prolonging the Strada dell'Abbondanza towards the E. (comp. p. 157). The latter route crosses a hill commanding a pretty view of part of the ruins and passes the deep Sarno well (ca. $^1/_3$ M. from the Stabian Thermæ, p. 157).

The **Amphitheatre,** situated at the E. angle of the old town, looks outwardly somewhat insignificant, as a great part of it was excavated in the earth for the purpose of simplifying the construction. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance (on the N.W.) descends considerably. Whole length 148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished: the first with five, the second with twelve,

and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre (comp. p. 155). The building was begun in B.C. 70 and afterwards continued at intervals. For several decades before 79 A.D. the Amphitheatre had not been used, so that the story of the people having been surprised by the eruption while witnessing a gladiatorial combat here is a myth.

On leaving the Amphitheatre we may go along the highroad to the E. to the main (p. 191) or narrow-gauge (p. 134) railway station of *Valle di Pompei* in about 10 minutes. On this route there are several tombs (in the field beyond the second house) which lay on the ancient road from Pompeii to Nuceria (usually shown for a fee).

At **Boscoreale** (p. 134), about $2^1/_2$ M. to the N. of Pompeii, a Roman villa was excavated in 1897 (comp. p. 163), but this is shown to visitors only by special permission of the proprietor, *Signor De Prisco* of Boscoreale. The remains consist mainly of the domestic offices. Visitors should observe the wine-press and oil-press and the large court with capacious earthenware vessels (dolia) sunk in the floor to receive the wine conducted to them direct from the wine-press. The 'Treasure of Boscoreale' (now in the Louvre), consisting of 94 silver vessels of Alexandrian (Greek) and Roman workmanship of the 1st cent., was found here in 1895. In 1900 Signor De Prisco discovered another villa (now covered up again), which contained about 70 frescoes dating from the late-Republican era. Eight of these are now in the Museum of Naples, others in the Metropolitan Museum at New York.

10. Castellammare, Sorrento, and Capri.

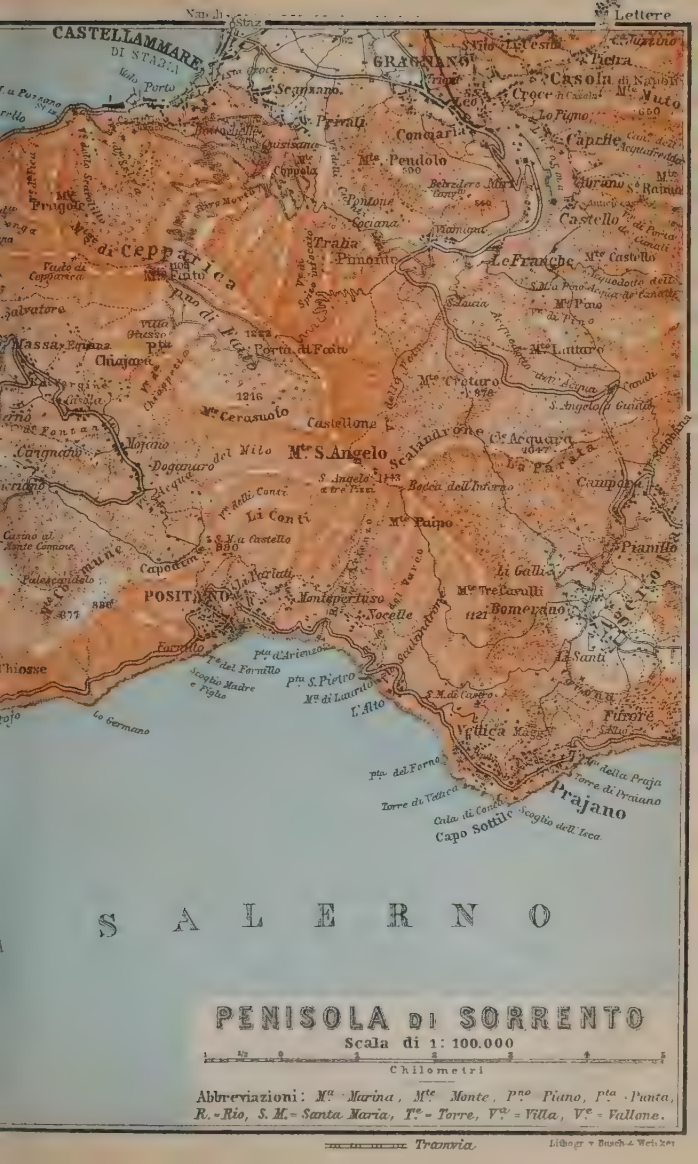
Railway from Naples to *Castellammare*, 17 M., in $^3/_4$-1 hr.; fares 1 fr. 55, 80 c.; twelve trains daily. From Capua to Castellammare, see p. 9. — From Castellammare to *Sorrento* we follow the picturesque highroad either by Carriage (see p. 171) or by the Electric Tramway, the latter running every half-hour from Castellammare station (12 M., in $1^1/_2$ hr.; fare 1 fr.; hand-luggage also carried). The chief intermediate stations of the electric tramway are *Cantiere*, *Pozzano* (p. 172), *Scraio*, *Vico Equense*, *Montechiaro*, *Seiano*, *Meta*, *Piano di Sorrento*, and *Sant'Agnello*.

Steamboats, see p. 182. — From June to Sept. other steamers of the Società Napoletana di Navigazione a Vapore ply between Naples and Castellammare in $1^1/_4$ hr., leaving Castellammare at 8 a.m. and noon and Naples (Immacolatella Vecchia, p. 48) at 10 a.m. and 5 p.m. First-class fare ca. 2 fr. 30, return-fare 3 fr. 30 c.

Those whose time is limited should make little stay at *Castellammare*, so that they may arrive at *Sorrento* early enough for an excursion to the *Deserto* (p. 179) or some other interesting point in the environs. The night should be spent at Sorrento and *Capri* visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. — This route may be combined with the following (comp. p. 191).

The Peninsula of Sorrento, together with Capri, consists of a number of detached and irregularly grouped fragments of chains belonging to the Apennine system, defined on the N. and S. by the deep cauldron-like depressions of the Gulfs of Naples and Salerno. The highest of these chains, to the E., is formed of Monte Sant'Angelo and the Montagne di Cepparica; the hills to the E. of Meta constitute a second and lower group; a third division is represented by the plain of Sorrento; the fourth is the hill-group of Massa Lubrense; the fifth, now sunken,

Geograph. Anstalt von Wagner & Debes, Leipzig.


Lettere
CASTELLAMMARE DI STABIA
Porto
Scanzano
GRAGNANO
Casola di Napoli
Croce di Casola
Mte Nuto
Lo Pigno
Privati
Conciaria
Caprile
Mte Pendolo
Coppola
Pontone
Cociana
Castello
Tralia
Pimonte
Le Franche
Mte Castello
Mte Pino
Mte Lattaro
Mte di Cepparica
Mte Faito
Salvatore
Massa
Chiajara
Porta di Faito
Mte Cretaro
Mte Cerasuolo
Castellone
Scalandrone
Mte S. Angelo
Mojano
Doganaro
Li Conti
Mte Paipo
Campora
Pianillo
Li Galli
Mte Tre Cavalli
Bomerano
POSITANO
Montepertuso
Nocelle
Fornillo
Pta d'Arienzo
Pta S. Pietro
L'Alto
Furore
Vettica
Pta del Forno
Torre di Vettica
Prajano
Capo Sottile
Scoglio dell'Isca
Lo Germano
Thiosse
S A L E R N O
PENISOLA DI SORRENTO
Scala di 1: 100.000
Chilometri
Abbreviazioni: Ma Marina, Mte Monte, Pno Piano, Pta Punta, R. = Rio, S. M. = Santa Maria, Te = Torre, Va = Villa, Ve = Vallone.
Tramvia
Lithogr. v. Busch & Weicker

is the Bocca Piccola; and the sixth and seventh are the mountains of Capri and Monte Solaro. These limestone hills are usually unfertile and covered with forests and underwood, while, on the other hand, the depressions at Vico Equense, Sorrento, Massa Lubrense, and in Capri are covered with dense layers of volcanic ashes from submarine volcanoes and Mt. Vesuvius and support an unusually luxuriant vegetation.

The Castellammare train follows the main line to Salerno and Metaponto as far as *Torre Annunziata*, *Stazione Centrale* (see R. 7), where our line diverges to the right. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with a mediæval castle), and in 10 min. it reaches the *Castellammare* station at the N. end of the town. — The line then again runs inland, reaching its terminus at (3 M.) *Gragnano* (comp. p. 173), a little community, well known for its excellent red wine and containing numerous manufactories of macaroni.

Castellammare *(Railway Restaurant)*; comp. inset-plan on the adjoining Map. — Hotels. *Hôtel Stabia*, near the sea and station. — To the S., above the town, in the Quisisana suburb, with view: **Grand-Hôtel Quisisana*, with garden, frequented by the English and Americans, R. 5-12, B. 1½, déj. 4, D. 5½, pens. 10-14, omn. 1½ fr. — **Hôtel-Pension Weiss*, on the hill to the E., near the station, with terrace, garden, and view, R. 3, B. 1, déj. 2½, D. 3½, pens. 7-9 fr. The road hence to (1½ M.) Quisisana passes Scanzano and is marked with red.

Cafés-Restaurants. *Excelsior*, Largo Principe Umberto (see p. 172), where a band sometimes plays in the evening; *Giardinetto*, *Italia* (near the station), Corso Vittorio Emanuele 9 and 45.

Sea Baths at Scraio (p. 174).

Carriages. The following is the tariff, but it is advisable to make a bargain. — Drive in the lower part of the town in a 'carrozzina' with two seats 35, with an extra seat 50, with two horses 60, in a 'carrozza' with two or three horses 80 c.; short drive 20, 25, 35, or 50 c.; to the Hôt. Weiss 45, 70 c., 1 fr., 1 fr. 30 c.; to the Hôt. Quisisana 65 c., 1 fr., 1 fr. 35 c., 2 fr.; double fare at night. — Drive in the plain outside the town, within a radius of 1¼ M.: first hour 1 fr. 40, 1 fr. 70, 1 fr. 95 c., or 2½ fr.; each additional ½ hour 50, 60, 75 c., 1 fr. 'Carrozzina' on the hill: first hour 1 fr. 80, 2 fr. 20, 2 fr. 45 c.; each addit. ½ hour 60, 70, 90 c. — Drive to the *Villa Quisisana* ('già Regia Tenuta') 90 c., 1 fr. 30, 1 fr. 70, 2 fr. 60 c.; to the *Castle* via Quisisana 1 fr. 10 c., 1½, 2, 3 fr. — To *Gragnano* 1, 1½, 2, 3 fr.; to *Lettere* 2, 2½, 3, 4 fr.; to *Pimonte* 2½, 3, 3½, 5 fr.; to *Agerola* 4½, 5½, 7, 12 (return 6, 8, 10, 16) fr.; to *Sorrento* 4, 5, 6, 8 fr. The return-fare is generally about half as much as for the outward journey; but a definite arrangement should be made as to halts.

British Vice-Consul, *E. S. Albanese* (also Lloyd's Agent). — English Church Service in Feb., March, and April.

Castellammare, a busy trading and fishing town with 26,378 inhab., lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base and on the slope of a spur of *Monte Sant'Angelo*. It occupies the site of the ancient *Stabiae*, which was destroyed in 79 A.D., at the same time as Pompeii, and thence derives its official name of *Castellammare di Stabia*. It was here that the elder Pliny perished while observing the eruption (p. 136). Stabiæ originally lay to the N.E. of Castellammare; after 79 A.D. it was probably rebuilt on the site of the present town.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About $^1/_2$ M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees and opening towards the sea. Here is situated the Caffè Excelsior. Farther on we come to the animated *Harbour*, which is protected by a molo. Adjoining it is an Arsenal with a royal dockyard. — On the hill to the S. of the town are the ruins of the *Castle* (Castello Angioino) to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Castellammare is a favourite summer-resort of the Neapolitans on account of its mineral waters (impregnated with sulphur and carbonic acid gas) and N. exposure. In spring and autumn the numerous visitors are chiefly foreigners. The many fine walks adapt it for a stay of some time.

Starting from the S.W. angle of the Largo Principe Umberto, we first follow the Via Quartuccio, then, immediately to the left, the Salita Marchese de Turris, and, farther on, the Via Quisisana. Passing the Hôtel Quisisana we reach a winding road, shaded by fine trees, which leads to the ($1^1/_4$-$1^1/_2$ M.) Villa Quisisana, which is now municipal property. The château *(Casino Reale)* stands on the site of a house erected about 1300, which was occupied by King Ladislaus and his sister Johanna II. while the plague raged at Naples. In 1820 Ferdinand I. of Bourbon restored the building and gave it its present name ('one recovers health here'). Splendid view from the terrace (fee 25 c.).

The *Bosco di Quisisana*, or park, which is open to the public, affords delightful walks. We pass through a gate opposite the entrance to the Villa Quisisana, turn to the left at the first bend (while the road in a straight direction goes on to Pozzano, see below), and then pass behind the former garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola* (984 ft.), which may be ascended from the park-gate in $^3/_4$ hr. by beautiful wood walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius. — The direct route from Quisisana to Castellammare turns to the right at the exit from the park and descends past the Hôtel Quisisana. If the traveller has half an hour to spare he should choose the shady and picturesque route, which turns to the left at the exit from the park and descends gradually to the monastery of *Santa Maria a Pozzano*, founded by Gonsalvo da Cordova, now a naval hospital. Fine views are obtained near the church and from the little garden, to which one is admitted on application. Hence back to the town, $^1/_2$ hr. (tramway, p. 170).

Excursions from Castellammare. The ascent of **Monte Faito** (3620 ft.), at the N. end of the Piano di Faito, is an attractive excursion (provisions should be carried). The summit is reached in $2^3/_4$-$3^1/_2$ hrs. viâ Quisisana; an easy carriage-road ascends to an abandoned dairy on the Piano di Faito. The mountain commands a beautiful view of the dark olive-clad peninsula of Sorrento stretching into the sea, the Isles of the Sirens (p. 208), and Capri. — The Monte Sant' Angelo may be ascended in $2^1/_2$ hrs. from the Monte Faito by following the ridge to the S.E. viâ the Porta di Faito.

Monte Sant' Angelo (1735 ft.), the highest point near the bay, commands a noble prospect, embracing the bays of Gaeta, Naples, and Salerno, and stretching from Monte Circeo to the Punta Licosa and to the highest ranges of the Apennines in the Basilicata, Campania, and Molise. The mountain is clothed to the summit with wood, chiefly chestnut trees, and offers various points of interest to botanists. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are observed almost all the way to the top. — The ascent, which should not be attempted without a guide, requires 4-5 hrs. from Castellammare (on donkey-back 3 hrs.; donkey and guide 5 fr.; provisions advisable). The traveller should expressly stipulate to be conducted to the highest peak crowned by the ruined chapel of San Michele. To Pimonte, see below. Thence a good bridle-path leads to the *Porta di Faito* (comp. above), whence we follow the path along the ridge, to the S.E. From the end of the path we descend on the E. side of the ridge for ca. 160 ft. and then resume our course to the S.E. by a broad natural path finally traversing a defective rock-path (riding impracticable) to the summit. About 40 min. before reaching the top we pass a cavern with a spring. The descent to Castellammare may be made in 4 hrs. viâ the Porta di Faito and along the ridge to the Monte di Faito; or from the Piano di Faito we may descend to Vico Equense (ca. 3 hrs.). On the S. we may descend to Agerola (p. 174).

From Castellammare to Gragnano. The railway journey is described at p. 171, but the drive (tariff. see p. 171) is preferable. Walkers take nearly 1 hr. from the Largo Principe Umberto. At Gragnano the following walk may be recommended. At the church of Corpus Domini we descend into the picturesque ravine of the *Valle di Gragnano*, through which we ascend. After $1^1/_4$ M. we ascend to the left to ($^3/_4$ M.) *Castello*, which possesses an old Norman church with monolithic columns and antique capitals (fine view). Passing the chapel lying to the E. below we follow the ravine to the N. to ($^3/_4$ M.) *Aurano*, whence we continue in the same direction, through another ravine, to ($^3/_4$ M.) *Caprile*, enjoying fine views all the way. We now follow the highroad to the N.W. for about $^1/_3$ M., and then descend to the left into the Valle di Gragnano, whence we return to ($^1/_4$ M.) Gragnano.

About $2^1/_2$ M. to the N.E. of Gragnano lies the village of *Lettere*, reached from the Corpus Domini church by a walk of 1-$1^1/_4$ hr. along the road passing *Croce*, *Casola*, and *Pietra* (one-horse carriage, $1^1/_2$-2 fr.). A splendid view is obtained from *Castel Lettere*, to the N. of the village; we reach it by descending to the left below the red church-tower in the direction of the aqueduct, where the castle comes in sight.

From Gragnano to Agerola, $7^3/_4$ M., carriage-road. Carriages meet the trains (one-horse carr. ca. 5, two-horse 12 fr.; 2 hrs.; diligence every forenoon, 2 fr.). — The road gradually ascends, winding round the *Monte Pendolo*, amid a luxuriant growth of vines, fig-trees, peach-trees, walnut-trees, and chestnut-trees. Higher up there are chestnut-woods alone. Beautiful retrospect of the Bay of Naples, Vesuvius and Monte Somma, and the plain as far as Nola. The first village of any size is (3 M.) *Pimonte* (carr. from Castellammare, p. 171), whence we may visit the (20 min.) suppressed Dominican monastery of *Belvedere* (1770 ft.) or ascend to the (30-35 min.) top of Monte Pendolo, which commands fine views. To the S. is the Monte Sant' Angelo (see above). [The walk from Castellam-

mare viâ Privati and through the depression between Monte Coppola and Monte Pendolo to Pimonte takes 1 hr.] From Pimonte the road ascends between *Monte Cretaro* and *Monte Lattaro*, the latter the Mons Lactarius of antiquity, famous for its milk-cure establishment. It was among these hills that the battle between Narses and Teias, the last king of the Goths, took place in 553, putting an end for ever to the dominion of the latter in Italy. The ascent to the top of the pass is obviated by a tunnel (1/2 M.) through the crest of the mountain, lighted by electricity and often very muddy in wet weather. From the other end of the tunnel the road descends, amidst a flora gradually increasing in luxuriance as we advance, to *Agerola*.

Agérola (about 2300 ft.) is a mountain-hamlet, consisting of several 'frazioni' or groups of houses. In the frazione of *San Lazzaro* (comp. the Map, p. 191) is the clean *Albergo del Risorgimento* (R. 2, déj. with wine 2 1/2, D. with wine 3 1/2, pens. 6-7 fr.). About 5 min. beyond this hotel the road ends at a little terrace (whence a cart-track descends to Amalfi, see below) above *Conca Marini*. Fine *View: to the right, Praiano, Punta di Campanella, and Capri; to the left, Punta d'Orso and a considerable portion of the coast. The ruined *Castello Avitabile* commands a similar view. Amalfi and Ravello may be seen from a point about 1/4 hr. to the E. of the so-called *Casino di Lauritano* (we ascend for 150 paces, to the left, from the terrace, and again to the right at the bifurcation). — A longer excursion is that to (1 1/2 hr.) *Montepertuso*, situated on a steep rock to the E. above Positano (p. 207), to which we may descend in 3/4 hr. — From San Lazzaro (see above) we may descend to (1 1/2 hr.) *Amalfi* (p. 202) by cart-tracks which reach the coast-road (p. 207) between Positano and Amalfi at Lone. On this descent we follow a straight direction to San Pietro, and then keep to the left.

The *Road from Castellammare to Sorrento (11 M.; by carriage in 1 1/2-2 hrs., tariff, p. 171; electric tramway, see p. 170; walking recommended as far as Meta) offers one of the most beautiful excursions in this delightful district. We pass below the monastery of Santa Maria a Pozzano (p. 172) to the *Capo d'Orlando*. Splendid view. The three rocks on the coast are called *I Tre Fratelli*. Just beyond this is the tramway station of (3 1/2 M.) *Scraio*, with its sulphur springs.

5 M. **Vico Equense** (two restaurants; steamer, see p. 182), a town with 3114 inhab., situated on a rocky eminence in the hilly district called *Æquana* by the ancients. The present Vico was erected by Charles II. on the ruins of the ancient village and was frequently visited by him. The *Cathedral* contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). The *Villa Giusso* affords a fine view (fees of 25 c. to the gardener and 15 c. to the portier on leaving). The *Bath Establishment*, with arsenical springs, is frequented in summer by Italians.

Beyond Vico a deep cutting is crossed by a bridge. On the right we next observe *Marina di Equa*, a village with a handsome tower, beyond which the road passes the finely situated village of (6 M.) **Seiano** (295 ft.; no inn) and ascends, with fine retrospects of Vico, between vineyards and olive-plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory the road descends towards Meta, and the view changes. Before us stretches the famous

Piano di Sorrento, a plain sheltered by the surrounding mountains and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, and the villages are neither large nor handsome, but the district generally is pervaded with an air of peaceful enjoyment.

8 M. **Meta** (*Hôtel Bella Meta*, at the N. end of the village; steamer, see p. 182; lift from the pier 10 c., down 5 c.) is a town of 5800 inhab., with two small harbours. Beyond the modern church of *Santa Maria del Lauro*, on the highroad, which is supposed to occupy the site of a temple, diverges (on the left) the E. arm of the road across the mountains to Amalfi, described at p. 207. (Route to Camaldoli di Meta, see p. 181.)

The next part of the road is mostly shut in with walls. The *Ponte Maggiore* leads across the deep ravine of Meta, just beyond which, short of (8½ M.) *Piano*, a tramway station, the road from Amalfi joins ours. We then reach *Carotto*, a large village, extending in a nearly straight line from the hills on the left to the *Marina di Cazzano* on the right. Then *Pozzopiano*, surrounded by beautiful orange-gardens, and lastly (10 M.) *Sant'Agnello* (hotels, see below). The road then traverses the long E. suburb and soon reaches the Piazza of Sorrento. The tramway has stopping-places at both (11¼ M.) the E. end and (12 M.) the W. end of the town.

Sorrento. — **Hotels.** *In the town, sheer above the sea:* *Vittoria (Pl. a), situated above the small Marina (lift), with view-terrace, entered from the Piazza. R. from 5, B. 1½, déj. 4, D. 6, pens. from 12, in March and April from 14 fr., *Imperial Hôtel Tramontano e Tasso (Pl. b; lift from the Marina), farther to the W., both of the first class; Syrène (Pl. c), a dépendance of the Tramontano. — *In the town:* Hôtel Villa di Sorrento (Pl. d), Piazza Tasso, with restaurant. — *To the E. of the town.* The following hotels have gardens above the sea, stairs descending to the beach, and small bathing establishments: Hôt. d'Europe (Pl. e), 5 min. from the Piazza (by the Via Correale), with central heating. R. 4-5, B. 1½. déj. 3½, D. 5, pens. 9-12 fr.; *Royal (Pl. f), with central heating, R. 3½-5, B. 1½, déj. 3, D. 4½, pens. 8-12 fr.; *Lorelei et Londres (Pl. g), 3 min. farther on (to the left by the Via Bartolomeo Capasso), with central heating and lift from the beach, R. 3, B. 1¼, déj. 3, D. 4, pens. 7, for a stay of some time 6 fr. *At Sant'Agnello* (tramway station, see above): about 20 min. from the Piazza (to the right beyond the Hôt. Royal, then immediately to the left), Hôt.-Pens. Cocumella (Pl. h; opened in 1822), with garden-terrace, and good bathing beach, B. 1, déj. 2½, D. 4, pens. 7½-9 fr., all incl. wine (pens. even for a single day); Splendid Hôtel Terminus (Pl. k), 4 min. farther on (to the left by the Corso Marion Crawford, the next turning), with garden, R. 3-6, B. 1¼, déj. 3, D. 4, pens. 8-12 fr., German. — *Somewhat farther from the sea:* Hôt.-Pens. Paradis (Pl. l), Via Bartolomeo Capasso 3, with garden, R. 2, B. 1, déj. with wine 2½, D. with wine 3½, pens. 5-6 fr.; Cappuccini (Pl. i), Corso Marion Crawford,

variously judged; Pens. Marano (Pl. m), 8 min. from the Piazza, at the first tramway station, R. 2 fr., with restaurant, Villa Rubinacci (Pl. n), near the Hôt. d'Europe (rooms only, from 1½ fr.), these two Italian. — *To the W., on the Capo di Sorrento* (p. 178): Pens. Minerva, with restaurant, R. 2-3, B. 1, déj. 2¼, D. 3, pens. 5-6 fr. (incl. wine), unpretending but well spoken of.

Cafés. *Caffè-Birreria Ercolano*, opposite the Circolo (see below: also confectioner), *Caffè-Ristorante De Martino*, both in the Piazza. — In the Piazza is also the *Circolo di Sorrento* (Pl. 3), a club with reading-room, etc., to which strangers are admitted gratis for a week (tickets at the hotels), per month 5 fr.

Sea Baths between the Marinas, ¾ M. from the Piazza, ½ fr.

Carriages. To *Massa Lubrense* with one horse 1½, with two horses, 'victoria' (2 seats) 2½, 'landau' (4 seats) 2¾, there and back 2¼, 3, 3½ fr.; to *Sant'Agata* viâ Massa Lubrense, 4, 6, and 7 fr., there and back 6, 8, and 10 fr.; to *Meta* 1, 1½, and 1¾, to *Vico Equense* 2½, 3, and 3½, to *Castellammare* 4, 6, and 8, to *Amalfi* (see p. 207) 10, 16, and 18 fr. — Carriages may frequently be obtained at lower rates, especially out of the season and in the case of return-carriages.

Donkey generally 1 fr. per hour; 2-3 hrs. 2-2½ fr., and trifling fee.

Steamer to Naples and Capri, see pp. 182, 170. — **Boats** (at the Marina Piccola) 1-1½ fr. per hr. with one rower; to Capri (2-2½ hrs.) with 2 rowers 6-8, 3-4 rowers 12, 5-8 rowers 16 fr. Embarkation or disembarkation, see pp. 181, 182.

Post Office (Pl. 4), Strada Luigi di Maio, near the Piazza. — Tourist Office (E. Gargiulo), Piazza Tasso; also agent for Th. Cook & Son and for the Società Napoletana di Navigazione (p. 182; money changed, information given as to lodging, goods forwarded, etc.).

English Church Service (March-May), at the Hôtel Tramontano.

Silk Wares (in imitation of the Roman) and Inlaid Woodwork ('tarsia') are good and cheap at Sorrento. To encourage the tarsia industry a government *Scuola d'Arte* (Pl. 5) has been established in the old convent of Sant'Antonino, in the Piazza Sant'Antonino, where orders of all kinds are executed. Other dépôts of these articles, which are well adapted for

souvenirs and presents, are kept by *A. Gargiulo Figlio* (also silk wares), in the Corso Duomo; *Salv. Gargiulo*, Piazza Tasso; *Michel Grandville*, Strada Tasso. Silk goods are sold by *Massa*, Strada Tasso 6, *Fratelli Miccio*, in the same street, and many others. Bargaining is advisable at the smaller shops.

Chief Sights. In a stay of one day we may devote the morning to a walk to the (2 hrs.) *Deserto*, via *Villazzano* (p. 178) and the *Telegrafo*; or (better) we may drive to ($1^3/_4$ hr.) *Sant'Agata* and ascend thence to the (20 min.) *Deserto* (p. 179), returning direct to Sorrento. The afternoon may be spent in a walk to *Capodimonte* and *Capo di Sorrento* and the boat-trip to the grottoes.

Sorrento, surnamed '*La Gentile*', the ancient *Surrentum* and still called by the peasants *Surriento*, a small town with 6850 inhab. and the residence of an archbishop, lies amid luxuriant lemon and orange gardens on a tufa rock (ca. 160 ft.) rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (monacelli). The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Marina Piccola*, or small harbour, to which a carriage-road descends. Or we may turn from the Piazza into the Strada Luigi di Maio, cross the Piazza Sant'Antonino, follow the Strada San Francesco to the left to the small *Giardino Pubblico* (Pl. 1), and descend a long flight of steps. The W. ravine ends in the *Marina Grande*, or large harbour, where the fishing-boats land. The *Cathedral* (Pl. 2) contains a baptistery with reliefs of the 15th century. To the N. of the cathedral-tower, in the Via San Cesario, is the *Sedile Dominova* (Pl. 6), a 14th cent. loggia. During the middle ages Sorrento carried on a considerable trade, but its walls and towers have long since fallen to decay.

Torquato Tasso (b. 1544, d. at Rome 1595) was a native of Sorrento. A marble statue of the poet has been erected in the Piazza. The house in which he was born, with the rock on which it stood, has been swallowed up by the sea. The residence of his attached sister Cornelia, however, is still pointed out (Pal. Sersale, Strada San Nicola), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592.

In winter, spring, and autumn Sorrento is visited almost exclusively by foreigners, chiefly Americans and English. Its cool northern aspect admirably adapts it for a summer-residence, and it is then frequented by Italians and foreigners during the bathing season. After sunset visitors lounge in the Piazza listening to the band. — The town is lighted by electricity and has excellent drinking-water. — As most of the neighbouring roads run between high garden-walls and are very dusty in summer, there is a lack of level walks, but a new road now being constructed above the town, to the S., will lessen this defect. On the hills above Sorrento, however, there are numerous pleasant walks, and the tramway also brings many interesting points within easy walking distance.

Nothing remains of the Roman Surrentum, once rich in temples and villas, except some subterranean cisterns, to the right of the Castellammare road, which have defied the lapse of time, and a few fragments and substructures, which have been dignified with pretentious names. — About 5 min. to the N.E. of the Hôtel-Pension Cocumella (p. 175) lies the Piazza Santi Giovanni e Paolo, which affords a fine view. Thence a serpentine path in the cliff descends to the beach, where there are several grottoes. Below the garden of the adjacent Capuchin Convent is a fine antique vaulted grotto, hewn in the rock, with about 3 ft. of water on the floor (ring at the door to the left of the church; fee 40 c.; ladies not admitted).

Excursions by Boat are very pleasant. Thus (there and back in $1^1/_2$-2 hrs., with one rower 3 fr.) to the *Punta di Sorrento*, at the W. end of the bay, opposite the Punta di Scutolo (p. 174) to the S.W., passing between cliffs where remains of Roman masonry are everywhere visible. The traveller should not omit to row into the *Bagno della Regina Giovanna*, which was vaulted over in antiquity and probably served as an apodyterium for bathers. The name of the adjacent hamlet of *Marina di Puolo* recalls the villa of Pollius Felix, described by Statius, the poet, which occupied the whole promontory of the Punta di Sorrento; the palace itself stood on the *Punta della Calcarella*. — A trip by boat to the fine *Grotte delle Sirene*, near the bathing-beach of the Hôt. Cocumella (p. 175), in the lofty cliffs of the coast, may be made in the same time and at the same cost.

The *Road to Massa Lubrense ($3^1/_2$ M.), like that from Castellammare, of which it is a continuation, commands a series of beautiful views. It is frequented in the evening by numerous carriages, riders, and walkers. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left, 3 min. farther on, the 'Strada Capodimonte', a paved bridle-path, ascends to the left; we diverge to the right at the second bend and in 7 min. reach the *Capodimonte*, a famous point of view. The road, however, which skirts the base of the hill, commands retrospectively nearly the same prospect. It then ascends to the *Capo di Sorrento*, whence we may descend in 10-12 min. by the Calata Punta del Capo (practicable for one-horse carriages) to the *Punta di Sorrento*, or in about the same time to the Bagno della Regina Giovanna (see above; fine panorama). A little farther on is the Pens. Minerva (p. 176). About $2^1/_2$ M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 180). The remains of a superb Roman villa, dating from the 1st cent. A.D., were discovered here in 1911. Beyond, a magnificent view towards Capri is suddenly disclosed. On the right is the rocky islet of *Vervece*. About 1 M. farther on we reach the small town of —

Massa Lubrense, overshadowed by the *Castle of Santa Maria*, to which the Via Pozzillo ascends (a boy serves as guide and keeps the key of the view-tower; fee). On the coast are the remains of a Roman aqueduct and other antiquities. No traces now remain of the temple of the Sirens, which enjoyed a wide reputation in antiquity; its site was perhaps near *Santa Maria della Lobbra*. On Aug. 15th a festival which attracts the inhabitants of the whole neighbourhood is celebrated here annually. —

Boats and carriages for the return to Sorrento are generally to be found here; also boats for the passage to Capri (cheaper than at Sorrento). — The road, making a curve round the *Monte San Nicola*, ascends to *Sant' Agata* (about $2^1/_2$ M.; p. 180).

From Massa we may drive (carr. 6-8 fr.) in 1 hr. viâ *Santa Maria* to the village of *Termini* (1115 ft.; good Osteria, with beds), by a good road diverging from the Sant' Agata road at *Monticchio*. Termini lies at the foot of the *Monte San Costanzo* (1600 ft.), the highest point of the outer part of the peninsula (a fine point of view; ascent somewhat fatiguing, $1/_2$ hr.; a hermit at the top). Pedestrians who wish to return to Sorrento should select the route viâ Sant' Agata (p. 180; 1 hr. from Termini). — Beyond Termini the road gradually descends to the **Punta di Campanella** (150 ft.), the extremity of the peninsula, $1^3/_4$-2 hrs. from Massa. This was the ancient *Cape of Minerva*, so named after a temple said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. From this bare and lonely rock, which is crowned with a *Lighthouse*, we enjoy a magnificent view of the sea, the coast, and the island of Capri, hardly 3 M. distant. Beyond the lighthouse are considerable remains of a Roman villa. [Donkey from Massa for the entire excursion about 5 fr. (guide unnecessary). Those who make the excursion from Sorrento to the Punta di Campanella should allow for it 7-8 hrs. in all.]

From Termini the traveller may descend to the S.E. to *Nerano* and the *Marina del Cantone*, whence the ruins of Crapolla, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three Isles of the Sirens, also called Li Galli (p. 208). At the landing-place of *Crapolla* we observe remains of a wall with a well in the centre and traces of an aqueduct; higher up the hill are the ruins of the monastery and Romanesque basilica of *San Pietro* (465 ft.), the eight marble and granite columns of which are probably derived from the temple of Minerva mentioned above. Good walkers may ascend from this point to Sant' Agata (see p. 180) and return thence to Sorrento.

The Heights above Sorrento afford many fine points of view, the paths to which are generally steep, narrow, and viewless. They are most conveniently reached on donkey-back, though walking is not unpleasant in the cool season.

A very favourite point is the *Deserto*, $1^1/_4$-$1^1/_2$ hr. from the Piazza of Sorrento. The carriage-road leads by Massa Lubrense and Sant'Agata (p. 180; carriages, p. 176). Walkers and riders leave the Massa road after $^3/_4$ M., and ascend to the left by the *Strada Capodimonte* (p. 178). Beyond the second bend we hold to the left (to the right to Capodimonte, see p. 178). Farther on ($^1/_4$ hr. from the Massa road), at a shrine of the Madonna, we avoid the Crocevia road to the left and go straight on between garden-walls. In $^1/_4$ hr. we turn to the left for *Priora*, which we reach after an ascent of 5-10 min.; we then pass through a vaulted passage, go straight on across the Largo Priora, the small piazza in front of the church, turn to the right opposite the campanile (and again to the right), and follow the paved path. The red building on the hill before us, 35-40 min. from Priora, is the ***Deserto** (1490 ft.), a suppressed monastery, in which an orphanage has recently been fitted up by

monks. A contribution to the funds of the institution is expected, whether the visitors accept refreshments or not. The roof of the building commands a charming prospect of both bays and of the island of Capri; in front of the latter rises Monte San Costanzo (p. 179), to the left of which is the solitary little church of *Santa Maria della Neve*. — From the Deserto we may return by the village of **Sant' Agata di Massalubrense** (1280 ft.; *Hôt.-Pens. Villa Petagna*, in the Villa Pignatelli-Strongoli, with garden and fine view, déj. with wine 3, pens. 6-8 fr., *Pens. Iaccarino*, with garden, both well spoken of), a picturesque summer-resort, $^3/_4$ M. to the S.E. The church contains a high-altar of inlaid marble (17th cent.). An important festival is celebrated here on August 15th. There are three practically direct routes to Sorrento; the first leads below the Deserto viâ Priora (p. 179; $1^1/_2$ hr.); the second, the picturesque Via Olivello, passes the Villa Romita and Crocevia ($1^1/_2$ hr.); the third descends (very steep) through the olive-groves near the church and the beautiful chestnut-wood of *La Tigliana* ($^3/_4$ hr.).

Sant' Agata itself is a good centre for attractive walks (comp. Map, p. 170). To the Deserto, 20 min.; to Santa Maria della Neve, 20 min.; to Sorrento by four different routes, see p. 179 and above; by *Monticchio* and *Turro* to *Annunciata*, $1^1/_2$ hr.; to Termini viâ Santa Maria della Neve and *Caprile*, 1 hr., or by carriage viâ Monticchio and *Casa*, $^3/_4$ hr.; thence on to the Monte San Costanzo, the Punta di Campanella, Nerano, and the Marina del Cantone, see p. 179; to the Marina di Crapolla by a steep paved path, 1 hr.; to the S.E. to *Torca* and *Monticelli* above the Gulf of Salerno, $^3/_4$ hr.; along the Torc di Sorrento and past the Telegrafo di Marecoccola ($1^1/_2$ hr.) to the *Piccolo Sant' Angelo*, see below and p. 181.

A view resembling that from the Deserto, but rather inferior to it, is that from the **Telègrafo** (785 ft.), a somewhat steep hill, 3 M. to the W., on which there used to be an optic telegraph communicating with Capri. We may ascend from Villazzano in 20-25 min. (p. 178; $2^1/_2$ M. from Sorrento). The ascent begins at the house with the two locust-trees; after 9 min. we turn to the left, and 3 min. farther on we turn to the right through the gate marked No. 5, where a boy may be obtained as a guide for the rest of the way (fee 30-40 c.). Another route follows the road to the Deserto as far as the point where it diverges to the left for Priora (p. 179). From that point we proceed in a straight direction to (20 min.) a guard-house of the Uffizio Daziario of Massa Lubrense, about 30 paces beyond which we enter the second gate on the right, leading through the yard of a cottage (10-15 c.). In 6 min. more the path leads in a straight direction to the telegraph. — At the foot of the hill lies the *Valle delle Pigne*, which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured in large numbers here and in other parts of the peninsula of Sorrento, and in the island of Capri, in May, June, September, and October.

ISOLA DI CAPRI
1 : 40.000
Metri
Engl. Feet
Punta di Vitareta
Grotta azzurra
Pta Sbrussa
Pta di Trasele
Bagni di Tiberio
Sco Piano
Pta Vitara
Marina grande
Pta del Calato
Sco Ricotta
Pta Capo
Fossa del Capo
Fortino
Lo Capo
S. Maria del Soccorso
334
Villa di Tiberio
Ferrari
Grotta del Bove marino
Fischetti
Fanale antico
Pta del Monaco
Torre di Damecuta
Linaro
C. Ritter
Edern H.
S. Antonio
S. Costanzo
Tiberino
Damecuta
La Cera
Pozzo
Castello di Barbarossa
Pta Capocchia
Anacapri
Monticello
275
Cala del Rio
Molina a vento
Fortino
Caprile
Cappello
515
Carusi
Crocetta
Pta di Campetiello
Fosso della Cesa
Tuoro dell'Aruta
Castagnara
Sta Ma Citrella
Monte Solaro
589
Cala di Mezzo
Materita
S. Cataulo
Valterano
Cocuzzo
138
Pta di Pino
Fortino
Torre Guardia
138
Cala Boizzo
Migliara
Limbo
Faro
Cala del Tuono
Pta del Tuono
Pta di Carena
Grotta verde
Sco Marcellino
Punta Ventroso
Cala Ventroso
Pta di Mulo
Grotta
Marina piccola
Schioppo
Parate
Castiglione
250
Cimitero
Scoppa
S. Francesco
Fte S. Michele
245
Federico
CAPRI
Mongiardino
230
Pietro
Pta da Chiavica
Grotta bianca
Faraglione di Matromania
Arco naturale
Grotta di Matromania
Pta del Massullo
Semaforo
265
La Certosa
Polifemo
Fra Felice
Unghia marina
Villa Carmela
Porto Tragara
Monacone
Punta Tragara
Faraglioni

An admirable survey of the Piano di Sorrento and the Gulf of Salerno is afforded by the **Piccolo Sant' Angelo** (1460 ft.), about 1½ hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point we ascend slightly to the S., then follow the level footpath through woods to the right, along the *Tore di Sorrento*, to (1-1½ hr.) Sant'Agata (p. 180). Picturesque views below us all the way.

The **Conti delle Fontanelle**, a chain of hills 4½ M. to the E. of Sorrento (carr. there and back 6 fr.), command an excellent survey of the bays of Naples and Salerno. The route thither diverges to the right from the Meta road at the white summer-house of the *Villa Cacace*, between the villages of *Pozzopiano* and *Carotto* (p. 175; tramway, see p. 170), and ascends viâ San Lignori on the Amalfi road (p. 207). We may ascend to the W. to the *Telegrafo di Marecoccola*, an admirable point of view.

A fatiguing but interesting excursion is the ascent of the **Vico Alvano** (2105 ft.), the path to which leads from San Lignori viâ the heights of the *Conti di Geremenna*. (From Sorrento, there and back, 6-7 hrs., with guide.)

Above Meta (p. 175) lies the suppressed monastery of **Camaldoli di Meta**, now a country-seat of the Conte Giusso, commanding an excellent view. It is reached in ca. 2½ hrs. from Sorrento: dusty road to Meta ¾ hr. (carriage in 25 min., ¾ fr.; tramway in 25 min., 30 c., see p. 170). At a large red house we turn to the left into the lane called *Vico Alberi* and ascend through an olive-grove to (1 M.) the church of *Alberi*. Then we turn to the right and reach (½ M.) the *Villa Giusso-Astapiana*, where the best point of view is the rondel in the E. part of the park, about ½ M. from the entrance. The view is finest towards sunset (gardener ½-1 fr.).

We may walk in 2 hrs. viâ *Meta* (tramway to this point, see above), *Alberi* (see above), *Fornacelle*, and *Preazzano* to the village of *Santa Maria a Castello*, where from a projecting rock a good view may be obtained of *Positano* (p. 207), 2000 ft. below, to which a path descends in zigzags.

Capri.

Two days at least should be devoted to the visit to Capri. On the first day we visit the *Blue Grotto* by boat from the steamer (or, better, from the Marina Grande, p. 189) and in the afternoon walk to the *Punta Tragara* and the *Villa of Tiberius;* on the second day *Anacapri* and *Monte Solaro* should be visited, or a sail taken from the Piccola Marina round the E. coast of the island. Those who crowd the excursion to Capri into one day have, after visiting the Blue Grotto from the steamer (comp. p. 182), not more than 3-3½ hrs. over for luncheon and the rest of the island. They will thus, even under the most favourable conditions, have barely time to visit the Villa of Tiberius, the view from which, moreover, is far less attractive in the middle of the day than by evening-light (comp. the distances, p. 184). — On windy days the roughness of the water is apt to occasion sea-sickness, especially in the small boats. A violent scirocco sometimes prevents the embarkation at Santa Lucia and so interrupts the service of the saloon-steamer.

From Naples to Capri viâ Sorrento, Steamboat Service maintained by the *Società Napoletana di Navigazione a Vapore* (office at the Immacolatella Vecchia, p. 48; Pl. G, 5).

a. The Saloon Steamers (Line D; first cabin only) sail daily from the harbour near Santa Lucia and the Castello dell'Ovo (p. 43; Pl. F, 7). Landing or embarking 30 c., at Sorrento or Capri 20 c., by the boats of the hotels at Sorrento 50 c.; heavy luggage, each piece 20 c.; at Sorrento or Capri, 20 c. per 100 lbs. Leaving Naples at 9 a.m. the steamer reaches Sorrento about 10 a.m., departs at 10.10, reaches the Marina at Capri about 11, departs at 11.10, reaches the Blue Grotto at 11.20, returns thence at 12 noon to Capri, which it reaches at 12.10 p.m. Starting again from Capri at 4 p.m. (Oct.-Feb. at 3.30) and from Sorrento at 5.10 (4.40), it reaches Naples at 6.10 p.m. (5.40). — Fares: from Naples to Capri 6, to Sorrento $1^3/_4$ fr., from Sorrento to Capri 4 fr., from Sorrento viâ Capri to Naples 9 fr.; return-tickets (valid for three months) from Naples to Capri 10 fr., from Naples to Sorrento $7^1/_2$ fr., from Sorrento to Capri $6^1/_2$ fr. The porters who handle the luggage expect a gratuity.

b. The Mail Steamers (Line C; viâ Vico Equense, Equa, Meta, Piano di Sorrento, Sorrento, and Massa) leave the Immacolatella Vecchia daily (p. 48; Pl. G, 5) at 3, 3.30, 4, or 4.30 p.m., according to the season, and return from Capri at 6.30 or 6 a.m. The steamers start from the quay at Naples; embarking or landing at other stations, 10 c. The voyage to Sorrento takes $1^1/_2$ hr., to Capri $2^1/_2$ hrs. Tickets for these steamers must be taken at the steamship company's office (see above); from Naples to Capri, 1st cl. 4 fr., 2nd cl. 1 fr. 50, 3rd cl. 95 c.; from Naples to Sorrento, 3 fr., 90 c., 55 c.; return-tickets (valid for one month) 6 fr., 2 fr. 40, 1 fr. 45 c. and 5 fr., 1 fr. 50, 90 c.

Capri. — The *Marina Grande* (p. 185), or chief landing-place at Capri, is on the N. side of the island. When a strong E. or N.E. wind is blowing steamers anchor at the *Marina Piccola* (p. 185), on the S. side.

Cable Railway from the Marina Grande (to the left of the pier) to the Piazza in the town, every $^1/_2$ hr., 55 c., there and back 1 fr. 5 c. (6-10 a.m. and 4-10 p.m., up 45, down 35 c.), hand-luggage 20 c., trunk 80 c. per 110 lbs.

Hotels. All the hotels are lit by electricity but few of them have central heating. They are often very full in spring, when even the best are sometimes open to criticism; during the season it is advisable to secure rooms beforehand (comp. p. xxi), but the touts on board the steamers should be disregarded. — The drinking-water at Capri is limited in quantity and of doubtful quality; mineral water is therefore to be preferred.

On the Marina Grande: Hôtel Vesuvio (Pl. a); Bellevue (*Trois Rois:* Pl. b), R. from 2 (in the dépendance from $1^1/_2$), B. $^3/_4$-1, déj. $2^1/_2$, D. 3 (both incl. wine), pens. 6-8 fr., close to the landing-place. — Admirably situated a little higher up, with terraces and gardens: Grotte Bleue (Pl. c), with central heating and private path to the bathing-place, R. 3-4, B. $1^1/_4$, déj. $3^1/_2$, D. $4^1/_2$ (both incl. wine), pens. 7-8 fr., very fair; Bristol (Pl. d), R. 3-5, B. $1^1/_4$, déj. 3, D. 4, pens. 7-9 fr., well spoken of; Schweizerhof (Pl. e), R. $2^1/_2$-3, B. $1^1/_4$, déj. 3, D. 4, pens. 7-9 fr., good.

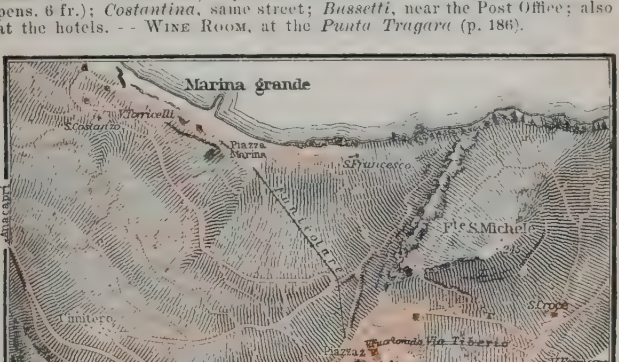
In the town of Capri: *Quisisana (Pl. h), at the beginning of the Via Tragara, with English garden, R. 4-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5, pens. 9-15 fr.; *Royal (Pl. i), nearly opposite the last, with sheltered garden (S. aspect), central heating, and restaurant, R. $3^1/_2$-5, B. $1^1/_2$, déj. 3, D. 4, pens. 8-12 fr.; Splendid (opened in 1912), Via Tiberio, E. of the town, with garden and central heating, R. 4-6 (S. aspect), B. $1^1/_2$, déj. $3^1/_2$, D. 5, pens. 8-14 fr.; Manfredi Pagano (Pl. g), between the Quisisana and the Piazza (main house closed at present), frequented by Germans, R. $2^1/_2$-3, B. 1, déj. 3, D. 4, pens. 8-10 fr.; International (opened in 1912), to the E. of the Piazza, with garden and central heating, R. 3-7, B. $1^1/_2$, déj. 3-4, D. 5, pens. 8-12 fr.; Faraglioni (Pl. l), to the E. above the Via Tragara,

with garden, R. 2-4, B. 1¼, déj. 3, D. 4, pens. 7-9 fr.: Hôt.-Restaurant Villa Teresa (Pl. f), in the Strada Nuova, to the W. of the town.

Hotels at *Anacapri*, see p. 188.

Pensions (most of them well spoken of). *White House* (Pl. q), Via Valentino, with garden, pens. 6-9 fr.; *Pens. Windsor* (Pl. s), at the upper end of the town, 6-7 fr.; *Pens. Stanford* (Pl. r), Via Sopramonte, to the E. of the town, 6-9 fr.; *Pens. Germania* (Pl. p), above the Via Certosa, with garden, from 7-8 fr.

Cafés. *Café Hiddigeigei* (Pl. v), to the S.E. of the Piazza (German beer, groceries, books, paper, etc.; money changed); also, two *Cafés* (also confectioners') in the N.E. corner of the Piazza. — **Restaurants.** *Gaudeamus*, Via Fuorlovado, 50 paces to the N.E. of the Piazza (also bedrooms, pens. 6 fr.); *Costantina*, same street; *Bussetti*, near the Post Office; also at the hotels. — Wine Room, at the *Punta Tragara* (p. 186).



Wagner & Debes, Leipzig

Post and Telegraph Office, Piazza Umberto Primo.

Physicians (speak English and French): *Dr. Cerio; Dr. De Gennaro: Dr. Ambrogi: Dr. Cuomo* (p. 188). — Dentist. *Dr. Wigdorcik.* — Chemists. *Quisisana Pharmacy*, opposite the Hôt. Pagano; *Porzio-Pagano*, in the Piazza. — *St. Joseph's Hospital*, near the Certosa, has rooms to let (pens. 7-10 fr.).

Sea Baths at the Marina Grande (50 c. incl. towels); better in the ruins of the Bagni di Tiberio, ½ M. to the W. (gratuity of 30-50 c.).

Carriages. From the steamboat to the hotels on the Marina Grande (as far as San Costanzo) one-horse carriage or small carriage-and-pair ½ fr., large carriage-and-pair 1 fr. From the Marina Grande to the Piazza (carr. do not reach the hotels) or vice versâ, with one horse 1 fr. (there and back incl. a halt of ½ hr., 1½ fr.), with two horses 1¼-2 and 2-2½ fr.; to Anacapri, with one horse 2 fr., there and back 3 fr., with two horses 2¼-3½ and 3-5 fr. (½ fr. more in each case if Capri is included). From the town of Capri to Anacapri, with one horse 1 fr., there and back 2 fr., with two horses 1¼-2½ and 2-3 fr. Fares to the Marina Piccola the same as to the Marina Grande. Per hour, 1½-2 fr. At night (in winter 8-5, in summer 10-4) 25 c. extra. Small baggage free; trunk 30 c., above 65 lbs. 50 c.

Donkey to the Villa di Tiberio and back 3 fr.; to the top of the Solaro 5 fr. — *Guides* are quite unnecessary unless time is very limited. A boy to show the way may be engaged for several hours for 1½-1 fr.

Boats (bargaining necessary) about 1½ fr. per hour; trip to the Blue Grotto, see p. 189; 'giro', or tour of the island (not recommended with less than 4 rowers), 8-10 fr. or more. To Sorrento, see p. 176; to *Amalfi* with 4 rowers in 4-5 hrs., 25 fr.; fine weather is indispensable but a perfect calm is neither necessary nor desirable. — Boat from the *Marina Piccola*, on the S. side of the island (see p. 185), to the Grotta Rossa, Grotta Verde, Faro, and back (1½ hr.) 3 fr.; round the E. end of the island to the Marina Grande 4-5 fr.; parties, about 2 fr. each person (same charges from the bay of Tragara). — The fisher-boys are expert swimmers and dive for coppers thrown into the water by visitors.

British Consular Agent, *Harold E. Trower*, Villa Cesina. — **U. S. Consular Agent,** *T. S. Jerome.*

English Church Service in winter: *All Saints' Church*, Via Tragara.

Enquiry Office (gratis) of the *Pro Capri Society*, between the Piazza and the Café Hiddigeigei. — *Visitor's Tax* (voluntary), 1 fr. per week. — The Anglo-Saxon Company (*Alfred Green*, also house-agent), opposite the Hôtel Quisisana, sells English articles of various kinds, develops photographs, and has a circulating library, etc. — Shops kept also by *Morgano* (at the Café Hiddigeigei) and *M. di Fiore*, in the Piazza.

Distances. The walk from either Marina to the town of Capri takes 30-35 min.; from the Piazza in the town to the *Villa di Tiberio*, ¾ hr.; from the Piazza to the *Punta Tragara*, 20 min.; thence by the E. coast to the *Arco Naturale*, 50 min.; thence to the *Villa of Tiberius*, 50 minutes. The whole circuit from the Piazza to the Punta Tragara, Arco Naturale, and the Villa, and back to the Piazza thus takes about 3 hrs., besides halts. The visit to *Anacapri* and back takes 1 hr. by carriage, while walkers take 3-4 hrs., including the ascent of *Monte Solaro*. — Comp. 'The Book of Capri', by *Harold E. Trower* (Naples, 1906). The best special map of the island is that of *Giannotti* (1 : 10,000; 1901; 1¼ fr.).

Capri, the ancient *Capreae*, is a small, oblong island 5½ sq. M. in area, forming a prolongation of the peninsula of Sorrento, and consisting of two ridges of Apennine limestone, with their gentler slopes to the N.W. Its picturesque outline forms one of the most charming features in the view of the Bay of Naples. The highest point is the *Monte Solaro* (1920 ft.) on the W. side; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. The island, which contains 6400 inhab. and the two small towns of *Capri* and *Anacapri*, yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species. The inhabitants are engaged in the production of oil and wine and in fishing, but derive by far the largest part of their income from the visitors (40,000 annually; more than half Germans). The men frequently emigrate to South America, but generally return to Capri. The women, who wear a tasteful veil of black lace on Sunday, employ themselves mainly with weaving. Interesting popular festivals are held on the feast of San Costanzo, the patron saint of the island (May 14th), on the day of Sant'Antonio (June 13th; at Anacapri), on Sept. 7th and 8th (in honour of the Virgin; on the Tiberio and Solaro), and in the middle of Sept. (in honour of the Madonna della Libera; on the Marina Grande).

Capri was the first point in Campania in which the Greeks succeeded in establishing themselves; and its women still sometimes show distinctly Grecian features. The island came under the dominion of Naples in the 4th cent., and in 29 B.C. was exchanged for Ischia with Augustus, who founded palaces, baths, and aqueducts here. After Tiberius had surrendered the reins of government to Sejanus and retired to Capri (27 A.D.) he erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the Villa Jovis. He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given by Suetonius of the cruelty and profligacy of the emperor in his later days. Considerable remains of the buildings of Tiberius are still extant. In 1806, during the Napoleonic wars, Capri was captured by the British under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct., 1808, however, the island was recaptured by the French by a brilliant coup-de-main (comp. p. 188). The British restored it to Ferdinand of Sicily in 1815.

Capri has become one of the chief attractions to visitors to the Bay of Naples, not only in spring and autumn but also in summer, when many permanent foreign residents of Naples take up their temporary abode here. The island, indeed, is not seen in its full beauty except in summer. Capri owes the purity of its air, for which it has been celebrated from antiquity, to its free exposure to the sea-breezes. The mean winter temperature is about 50° Fahr. The temperature is extraordinarily mild and equable, while the fall of the thermometer after sunset is comparatively insignificant. The moisture in the air is inconsiderable and sunny days predominate: in periods of drought the abundant dust is a serious inconvenience. The only protection worthy of the name against the wind is afforded by Monte Solaro and its S. and S.W. spurs. The walks in the island are all more or less steep, with the solitary exception of the level road to the Punta Tragara. The Marina Grande can be regarded only as a summer-resort, but Anacapri, though cooler than Capri, is visited by nervous patients at other seasons also.

From the *Marina Grande*, on the N. side of the island, where there are several hotels (p. 182), two routes (both destitute of shade), in addition to the cable-railway (p. 182), ascend to the small town of Capri: to the left (E.) the steep Strada Campo di Pisco, ascending in steps; to the right (W.) the carriage-road, 1 3/4 M. long, which ascends in windings. The latter passes *San Costanzo*, one of the oldest churches in S. Italy, with four antique columns. This is a relic of the old town abandoned in the 15th cent. on account of repeated inroads of pirates. Only a few other ruins recall the existence of this town, which occupied the site of the Marina.

Capri (450 ft.), the capital of the island, with 3890 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Monte Solaro), and is commanded by two lower hills, *San Michele* and *Castiglione* (p. 186). The road from the Marina Grande unites with those from Anacapri and from the Marina Piccola and shortly afterwards comes to an end in the small Piazza Umberto Primo, in which is the terminus of the cable-railway. A flight of steps ascends to the church of *Santo Stefano* (1683).

The **Marina Piccola*, or *Marina di Mulo* (unpretending pension and restaurant), is reached either by a flight of stone steps or by a road, 1 1/2 M. long (completed in 1904), which descends in

windings from the junction just mentioned. The latter is joined, a little above the Marina, by the *Via Krupp*, a broad footpath commanding beautiful views, which leads from the Hôtel Quisisana along the slope, passing La Certosa (see below), a public garden, and the *Grotta di Fra Felice*, once occupied by a hermit.

To reach the **Castiglione** (820 ft.) we ascend from the Piazza by the steps leading to the church (see p. 185), traverse the vaulted Via Madre Serafina to the right, and pass the church of Santa Teresa (l.) and the Villa Narcissus (Mr. Chas. C. Coleman, the American painter). About 6 min. beyond the houses we ascend the narrow path to the right for 60 paces, pass through a gate, and ascend across the garden (fee 25 c.) to the (8 min.) ruined castle. Splendid view of Capri and the Marina Piccola. Practically the same view is commanded by the so-called *'Painter's Platform'*, a point surrounded with a parapet, to which the narrow path mentioned above leads on (ca. 20 min. from the Piazza). To the right of the first entrance to the castle begins a difficult path with steps (steady head necessary), descending to (12 min.) the spacious *Grotta del Castiglione*.

The hill with the old *Fort San Michele*, built by the British, and the beautiful *Grotta delle Stalattiti* (halfway up) is now private property and inaccessible. On the top stood a Villa of Tiberius (or a temple?), of which extensive substructures and vaults still exist below the vineyards.

Leaving the Piazza by a vaulted passage in the S.E. angle and passing the Hôtel Pagano, we follow the Via Tragara to the left just before reaching the Hôtel Quisisana. [The path straight on leads to the Via Krupp (see above) and to *La Certosa* (318 ft.), an abandoned monastery founded in 1371.] We next skirt the substantial Roman masonry of *Le Camerelle* (probably connected with the construction of a road through the valley), and then ascend slightly to the left, about 400 yds. from the Quisisana, to the (10 min. more) ***Punta Tragára** (*Wine Room*, see p. 183), the S.E. promontory. Remains of a Roman house were exhumed here in 1885. This point commands a picturesque view of Capri and the S. coast, with the *Faraglioni*, three precipitous cliffs, of which that connected with the land is called *Stella* (295 ft.), the larger of the other two *Scopolo* (288 ft.). On the flat rock called *Il Monacone* ('Great Monk'), farther to the E., is a Roman tomb.

By descending the steps to the right of the house we reach an easy zigzag path, leading down to a small bay and landing-place. [In spring boats may often be found here in the afternoon, for returning to the Marina Grande; fare ca. 2 fr.] Or we may follow the *Footpath (fairly level at first) along the slope, enjoying views of the Faraglioni and of the *Polyphemus* rock. This path, proceeding sometimes by flights of steps (fine view of the Punta del Massullo, with its shelter-hut), undulates round the Semaforo (see below), finally turns inland at the gorge descending on the N. from the Semaforo towards the sea, and in 50 min. from the Punta, at a group of houses, reaches the path descending on the other side of the valley to the Arco Naturale (p. 187). The view of the E. coast from this path is still finer than that from the arch itself. The summit of the *Semáforo* or *Tuoro Grande* (870 ft.), a hill with an old optic telegraph and the remains of a villa of Tiberius on the top, is not accessible, but we may ascend the stepped path beginning just short of the above-mentioned group of houses for about 30 steps and then turn to the right into the Via Circumtelégrafo, which commands a fine view of the town.

The N.E. promontory of Capri, called *Lo Capo*, is supposed to have been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. The path (¾ hr. from the town of Capri) cannot be mistaken. From the N.E. angle of the Piazza we follow the Via Fuorlovado, the narrow main street, through the archway, and its continuation, the Via Tiberio, to (8 min.) a house with marble tablets on the corners indicating the way: to the right 'Via Matermania' (see below), straight on 'Via Tiberio'. We follow the latter route, past the (1 min.; on the left) little church of *Santa Croce* at the foot of the San Michele hill (p. 186), continue slightly ascending, with a view of the chapel at the Villa of Tiberius above, and at length skirt the slope to the right. On the way, beyond an abrupt curve to the right and a lane diverging to the left, we pass three clean taverns (rfmts.; Capri wine 1¼ fr. per bottle), the last of which lies a few minutes short of the last height, the 'Salto di Tiberio', the rock (974 ft. above the sea) from which, according to a purely mythical story, the tyrant precipitated his victims. A projecting platform with a parapet affords a view of the sea below. To the right are the substructions of an ancient *Lighthouse* (Fanale Antico; *View). The tarantella dancers who usually present themselves at the second tavern expect ½ fr. each for their exhibition.

After a slight ascent we reach the extensive ruins of the ***Villa di Tiberio** (1095 ft.; called *Palazzo di Timberio* by the natives), consisting of a number of corridors and vaulted rooms which are now partly used as cow-houses. On the highest point is the small chapel of *Santa Maria del Soccorso* (1115 ft.), with a conspicuous gilt figure of the Virgin and the cell of a hermit, who offers wine and for a trifling donation allows the visitor to inscribe his 'testimonium præsentiæ'. This point commands a noble prospect of the island, the blue sea, and the opposite coast; even Pæstum and the Ponza Islands (to the N.W.) are visible in clear weather. (A path leads straight on to the Fortino in 35 min., see p. 188.)

In returning we take the route marked 'Via Matermania', at the house with the marble tablets (see above), and follow the same direction as the telegraph-wires, past gardens and isolated houses. After 8 min., near a group of houses, we reach the head of the gorge mentioned at p. 186, in which ends the path from the Punta Tragara round the E. side of the Semaforo. To the left in this valley, 8 min. farther on, and reached by a path which finally descends in steps, rises the ***Arco Naturale**, a magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. — A visit to the *Grotta di Matromania*, to which 160 steps descend, may be combined with this excursion (we retrace our steps for 5 min., to a 'bottiglieria', then descend to the left to the steps; guide-boards). This grotto perhaps contained a shrine of Mithras, the 'unconquered god of the sun', whose cult was introduced to Rome from the East, and in the time of the later emperors spread through all the provinces of the empire. Roman remains may be seen in the cave. — Returning to the above-mentioned group of houses (short-cut through the garden of the bottiglieria), we may thence reach the Punta Tragara by the footpath mentioned at p. 186.

About 1 M. from the Piazza, at the point where the Via Tiberio makes a decided bend to the right (p. 187), diverges a path leading in a straight direction to (5 min.) a place where three paths meet. Here we take the arm to the right and in 5 min. more (fine view of the Marina Grande) descend abruptly amid large bushes of erica and broom (fine views of the gulf) to (1/2 hr.) the *Fortino*, an old entrenchment on Lo Capo (p. 187).

From Capri to Anacapri (1/2 hr.'s drive; 3/4 hr. on foot). A road in long windings hewn in the rock, constructed in 1874, now supersedes the flight of over 800 steps (recently restored) which used to form the chief approach to the higher parts of the island. This road commands beautiful views. We pass the Torre Quattro Venti, the home of Mr. Elihu Vedder, the American painter. At the chapel of Sant'Antonio the road is intersected by the flight of steps; above it rise the ruins of the mediæval *Castello di Barbarossa* (1334 ft.; key, see p. 189), named after the pirate who destroyed it in 1544. At the point where the road turns to the S.W. near the Eden Hotel (see below; 978 ft.), we enjoy a splendid *View of the gulfs of Naples and Salerno.

Anacapri. — Hotels (open all the year round). **Eden Hotel Molaro*, outside the town to the N.E., in a garden, with electric light, baths, and central heating, R. 5-7, B. 1 1/2, déj. 3 1/2, D. 5, pens. 8-12 fr.; *Paradiso* (Pl. *P*), beyond the church and the Piazza, with garden and baths, very fair, R. 2-6, B. 1, déj. 3, D. 4 (incl. wine), pens. 6-9 fr.; *Pension Laura*, pens. 5 fr. — Café. *Hermann Moll* (Pl. *M*), with terrace. — *Furnished Rooms* abundant.

Physician, *Dr. Vincenzo Cuomo* (speaks English).

Anacapri (940 ft.), the second little town in the island, with 2300 inhab., is scattered over the lofty plain which slopes towards the W., and has recently become a favourite summer-residence. The houses have an almost oriental appearance. On the right side of the street, in the town, is the church of *San Michele*, containing a majolica pavement of the 17th century. Farther up, in the Piazza, is *Santa Sofia*, the principal church. — Adjoining Anacapri is the pleasant village of *Caprile* (920 ft.), with a villa belonging to the Queen of Sweden, built in 1911.

A beautiful walk may be taken to the *Migliara*. We follow the Via Catena to the E. of the Paradiso Hotel for 250 paces, towards Monte Solaro, the base of which is skirted by a good path leading in 1/2 hr. to the S. verge of the plateau. Fine view of the sea, 1000 ft. below; to the right, below, a lighthouse; to the left, the rocky mass of Monte Solaro. About 200 paces higher up (left) the view is open as far as the Faraglioni. By descending to the right by a poor and stony path along the wall, turning to the right just beyond the (1/4 hr.) round watch-tower, we reach (7 min.) the paved road, which leads to the left to the lighthouse (*Faro*) and to the right, passing *Torre Materita* (590 ft.), returns to (1 1/4 M.) Anacapri viâ Caprile.

The French landed in 1808 (p. 185) at the *Punta di Carena*, the S.W. extremity of the island. — There are Roman ruins near the *Torre di Damecuta* (495 ft.), on the N.W. side of the plateau, where perhaps another villa of Tiberius once stood.

The Ascent of Monte Solaro is recommended to tolerable walkers (1 hr. from Anacapri; donkey from Capri, see p. 184). The route is easily found. Coming from Capri we quit the road immediately beyond the garden of the Eden Hotel (p. 188) and follow the lane on the left past the Villa Massimino to the (150 paces) Villa Mona. (Here is the junction of a path from the triangular Piazzetta of Anacapri, 250 paces.) We turn to the left and ascend for 30 paces to the right, by the garden-wall of the Villa Giulia, to the path along the slope. This path leads to the left to the (5 min.) Castello di Barbarossa (p. 188; key at the Villa Massimino). We, however, follow it to the right, ascending to the S., sometimes over loose stones and sometimes by steps supported by masonry, to (1/2 hr.) a saddle known as *Crocella*, with a shrine of the Madonna (left), and thence in 15-20 min. to the summit. ***Monte Soláro** (1930 ft.) rises abruptly from the sea on the S. side of the island and is crowned by a ruined castle (simple rfmts.). The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as Pæstum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator obtains also a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve from Terracina, the Abruzzi, the Matese Mts. (p. 12), and a long vista of sea and land extending to the S. to the hills of Calabria. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet. — The former hermitage of *Santa Maria Citrella* (1625 ft.), situated to the E. of the summit, 8 min. from the above-mentioned shrine of the Madonna, commands a picturesque view of the island but is open only from Sat. evening till Sun. evening.

Blue Grotto. — A visit to the Blue Grotto from the Marina at Capri occupies 1 3/4-2 hrs. If the wind blows strongly from the N. or W. access to the grotto is impossible; and even in calm weather the occupants of the boats have to duck their heads on entering. The skiffs are not allowed to take more than three passengers. The official tariff, displayed at the Marina, fixes the charges as follows: *a.* Boat from the steamer into the grotto and back, 1 1/4 fr. each person. (Visitors pay on leaving the grotto, and the entire proceeds are divided amongst the boatmen, in spite of their statements to the contrary.) *b.* From the Bauchina di Capri (Marina Grande) and back, 1 pers. 2 1/4, 2 pers. 3 3/4, 3 pers. 5 1/4 fr., 4 or more pers. 1 1/2 fr. each. The hire of the small skiff entering the grotto is included in these charges ('Nei suddetti prezzi è compreso il noleggio del piccolo battello per l'entrata alla Grotta Azzurra, che perciò andrà a carico dei barcaiuoli'). The stay in the grotto is limited to 1/4 hr., and an extra charge of 50 c. is made for every additional 1/4 hr. — When a boat is hired at the Marina the boatman should at once be referred to the tariff, as it is a favourite practice to endeavour to make the traveller pay, in addition to the tariff-price, the charge of 1 1/4 fr. per head required by the manager at the grotto, when the large boat is exchanged for the skiffs entering the grotto. That extra charge is to be paid, as stated above, by the boatman from the Marina. Single travellers are usually taken direct from the Marina in small boats, so that no change is necessary.

The Blue Grotto is situated on the N. side of the island, about $1^1/_2$ M. ($^3/_4$ hr.'s row) from the Marina Grande. The row along the base of the precipitous rocky shore is exceedingly beautiful; the surface of the water teems with gaily-coloured jelly-fish. In $^1/_4$ hr. we pass the so-called *Baths of Tiberius* (Bagni di Tiberio), an antique ruin, locally known as 'Palazzo a Mare' (bathing, see p. 183). The famous ***Blue Grotto** *(Grotta Azzurra)* is a cavern hollowed out by the waves in prehistoric times and now, owing to the sinking of the coast, half filled by the sea. The entrance is scarcely 3 ft. in height and can be entered only by small boats (see p. 189; visitors must duck their heads). In the interior the grotto is 175 ft. long, 98 ft. wide, and 50 ft. high; the water is 50 ft. deep. When the sun is shining outside the grotto is filled with an extraordinary blue light, penetrating its recesses through a second opening, seen below the surface of the water, to the right of the entrance. The best light is between 11 and 1 o'clock; summer is the best season. Objects in the water assume a beautiful silvery appearance. A boy usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr. even for several persons; failing an agreement, the visitor may make the experiment with his own arm. Near the middle of the grotto, to the right, is a kind of landing-place, leading to a rift in the rock, about 65 yds. in length, which has been assumed, though probably erroneously, to have been a passage connecting the grotto with the villa of Tiberius at Damecuta (p. 188). In antiquity the grotto was accessible from the sea by the second opening mentioned above. The grotto, which fell into oblivion in the middle ages, was rediscovered in 1826 by August Kopisch, the poet.

Anacapri is reached by a rough path beginning near the Blue Grotto. Immediately above the latter are traces of a Roman villa.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others also are well worth visiting. The *Giro, or Voyage round the Island, occupies 3-4 hrs. (boats, see p. 184). Steering from the Marina Grande towards the E. we first reach a charming spot on the beach, called by the boatmen *Caterla*. Close by is the spacious *Grotta del Bove Marino*. Farther on are two curiously shaped rocks in the sea, called *Il Fucile* ('the musket') and *La Ricotta* ('the whey-milk cheese'). Beyond Capo Tiberio we reach the *Grotta Bianca*, with its stalactite formations. Above this cavern, about 100 ft. above the sea-level, is the *Grotta Maravigliosa*, another stalactite grotto, discovered in 1902 and notable for its beautiful and varied light-effects (accessible from the landward side; guide, 5 fr. for a party). The most striking part of the trip is at the *Faraglioni* (p. 186); the central cliff is undermined by an imposing archway, through which the boat passes, not visible from the land.

Napoli
Staz.
Staz.
Staz.
Staz. Codola
S.Lorenzo
PAGANI
NOCERA inf.re
Vescovado
Casolla
Cerzeti
Pareti
ANGRI
Cocozzaro
D'Agostino
Capomazza
La Torretta
Tortora
Marciano
D'Alessandro
Guerritore
S.Egidio del M.te Albino
Pecoraro
Odinolfi
Casolanova
Guardiano
Mas del Casone
S.M.al Monte
C.al Monte
Mte di Chiunzo
880
P. dei Pareti
Pigno
Te di Chiunzo
Il Torricchio
Corbara
Telese
M.S.Angelo
1130
Mas Anzo
C.Cavale
Mte Caprile
Mas Pisacane
C.Calavricito
C.Rassa
C.di Trignano
Corpo di Guardia
Capetignano
Campinola
Corsano
Imperato
Cesarano
Castello
Rosignano
Ponte Cainato
P.S.Agnia
Mte Cerreto
1315
Figline
Polvica
C.Pisacane
Tramonti
Supporto
Paterno
Pienero
P.Fatta
C.S.Pietro
C.il Passo
C.S.Caterina
C.Stella
Paterno S. Elia
C.Novello
Mte S.Raimo
C.Vitaliano
S.Angelo
Lo S
Cle della Foresta
Buenza
Cle Cerche
Porta di Canale
Savaco
Marilo
Ponteprimario
S.M.della Pomice
Vecite
S.Martino
Cle Acquafredda
1204
C.S.M.dei Monti
S.Fontanelle
Il Monte
S.Nicola
Mte Mandrino
S.M.delle Grazie
S.Caterina
S.Martino
Riola
Cambardella
Cle S.Angelo
Scala
Lacco
Cle Misericordi
Campidoglio
Minori
MAJORI
C.della Ferriera
Ravello
P.del Monaco
Minuto
Te di Mezzacapo
Cle Ciavano
Frassito
Marmorata
Te Salicerca
Salicerchia
C.Lucibello
Pontone
T.dello Scarpariello
Pogerola
Villa Proto
Castiglione
Te di Badia
Castello
Atrani
Corpo di
Pastena
AMALFI
Te d'Amalfi
S.Lazzaro
Lone
Vettica min.re
Dovere
G O L F O
Conca Marini
S.Pancrazio
Capo di Conca

Geograph. Anstalt von Wagner & Debes, Leipzig

Farther on, to the right, is the *Grotta dell' Arsenale*, used by ancient Roman boat-builders. We next pass the Marina Piccola (p. 185) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, of a beautiful emerald-green colour and the most interesting after the Blue Grotto (best light 10-11 a.m.; not accessible when the wind blows from the S.). Adjacent is the curious *Grotta Rossa* (best light about noon). The voyage hence round the W. side of the island to the Blue Grotto, past the light-house on the S.W. promontory and some old British fortifications, is less attractive, but this cavern may be visited as an appropriate termination to the excursion.

11. From Naples to Salerno, Pæstum, and Amalfi.

Comp. Map, p. 106.

The Gulf of Salerno cannot indeed compete with the Bay of Naples: towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is full of beauty and grandeur. Here are situated the towns of *Salerno*, *Amalfi*, and *Ravello*, conspicuous in the pages of mediæval history and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of *Paestum*, usually the extreme point of the Italian peninsula visited by northern travellers. All these recall the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (p. 170) as follows. First Day: Morning-train to *Cava dei Tirreni;* excursions to *Corpo di Cava* (not recommended in winter) and in the afternoon to *Salerno*. — Second Day: Morning-train to *Paestum;* return to Salerno or La Cava and drive to *Amalfi*, an excursion not to be missed. — Third Day: *Amalfi;* excursion to *Ravello*. — Fourth Day: Drive across the hills to *Sorrento*. — Fifth Day: At noon to *Capri*. — Sixth Day: Back to Naples by steamer in the afternoon. — It need scarcely be added that most of these places, especially *Amalfi* and *Capri*, will repay a longer visit. During the season it is advisable to secure rooms in advance by letter.

Railway from Naples to *Cava dei Tirreni*, 28 M., express in 1¼ hr. (fares 5 fr. 75, 4 fr. 5, 2 fr. 65 c.), ordinary train in 1¼-2½ hrs. (fares 2 fr. 55, 1 fr. 35 c.); to *Salerno*, 38½ M., in 1½-3 hrs. (fares 6 fr. 90, 4 fr. 85, 3 fr. 15 c. or 3 fr. 10, 1 fr. 70 c.; Vietri is the station for Amalfi); to *Battipaglia*, 45½ M., in 2-4 hrs. (fares 9 fr. 35, 6 fr. 55, 4 fr. 25 c. or 8 fr. 50, 5 fr. 95, 3 fr. 85 c.). — The Electric Tramway from Valle di Pompei (Santuario) to *Salerno* (station), viâ Scafati, Angri, Pagani, Nocera, Cava dei Tirreni, and Vietri, plies every ½ hr. (1st cl. 1½ fr., 2nd cl. 80 c.) and follows the course of the railway by the high-road (comp. the Map).

From Naples to *Pompeii*, 15 M., see R. 7. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Maize, tobacco, and tomatoes are extensively cultivated here, and cotton also is grown. — 15½ M. *Valle di Pompei* (comp. p. 134; hotel, see p. 144), a community that has rapidly sprung up around the church of *Santa Maria del Rosario*, with its conspicuous

coloured dome. The church contains a miraculous image of the Virgin, which is visited annually by 100,000 pilgrims. — 17 M. *Scafati*, with large manufactories. Festival of the Madonna dei Bagni on Aug. 15th (see p. 36).

19½ M. *Angri*, with 7649 inhab., large factories, and the château and park of Principe d'Angri (now the municipio and public park). — The district gradually becomes more mountainous, and the scenery is picturesque the whole way. — 22 M. *Pagani*, with 2824 inhabitants. In the church of San Michele, below the altar of a chapel to the left of the choir, are preserved (under glass) the relics of Alfonso de' Liguori, born at Naples in 1696, author of the Theologia Moralis, and founder of the order of the Redemptorists. He died at Pagani in 1787 and was canonized by Gregory XVI. in 1839.

From Pagani to Amalfi (road unfinished). From Pagani the road ascends the W. slope of the *Monte di Chiunzo* (2887 ft.) viâ *Corbara*. Then a bridle-path runs to the E. to *Torre di Chiunzo* (2250 ft.), an ancient fortress erected by Raimondo Orsini (reached also by a direct path from Pagani), and to *Casa Telese*. From this point a road leads through the *Val Tramonti* 'between the mountains', viâ *Campinola* and *Ponteprimario*, to *Maiori* (p. 202); 5-6 hrs. in all.

23 M. **Nocèra Inferiore** or **de' Pagani** (*Alb. e Trattoria del Bolognese*, at the station), to the W. of the ancient *Nuceria Alfaterna*, is a town of 11,933 inhab. with large manufactories. It was the birthplace of Hugo de' Pagani, founder of the order of the Templars (1119), and of the painter Francesco Solimena. Paulus Jovius (1483-1552), the historian, was bishop here. To the left of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of the death of Helena, widow of King Manfred, after the battle of Benevento (1266). At the close of the 14th cent. the castle was one of the principal strongholds of the house of Anjou. *Mater Domini*, a pilgrimage-resort near Nocera, is the scene of an important festival on the night of Aug. 15th. — Nocera is connected with *Codola* (p. 243) by a branch-railway (3 M., in 12 min.; fares 60, 45, 30 c.).

On the right, just short of the small village of (25 M.) *Nocera Superiore*, we observe the ancient baptismal church of *Santa Maria Maggiore*, similar to Santa Costanza in Rome and probably dating from the 4th century. In the centre is the large font with eight granite columns; it is enclosed by a circular passage with sixteen pairs of handsome columns of pavonazzetto marble, with rich capitals, all antique. The walls are decorated with frescoes of the 14th century. — The line now ascends considerably.

28 M. **Cava dei Tirrèni.** — Hotels. **Hôtel de Londres*, ⅓ M. to the N.W. of the station, a tramway station (comp. the Map), often crowded in summer, with tennis-court, R. 4-8, B. 1½, déj. 3½, D. 5, pens. 10-16 fr. — *Hôtel Vittoria et Pension Suisse*, ⅓ M. to the W. of the station, R. 3-5, B. 1¼, déj. 3, D. 4½ (both incl. wine), pens. 7-8 fr., very fair. — Good furnished lodgings.

Tramway, see p. 191. — Carriages. With one horse: drive in the town 50, first hr. 90, each hr. additional 65 c. (after 10 p.m., 90 c., 1 fr. 40, 80 c.); with two horses 1 fr., 1 fr. 80, 1 fr. 30 c. (after 10 p.m., 1 fr. 80, 2 fr. 80, 1 fr. 80 c.). — To *Vietri*, with one horse, ca. 1 fr., to *Salerno* 1½-2 fr., to *Corpo di Cava*, with one horse 2, there and back 3 fr. (with two horses, 3 and 5 fr.; three horses, 5 and 6 fr.). These fares include halt of 1 hr.; for longer halt, one-horse carr. ½, two-horse 1 fr. per hr. To *Amalfi*, same charges as from Salerno (p. 195).

Cava dei Tirreni (643 ft.), situated among green hills dotted with villages, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer, on account of its charming scenery and pleasant walks. It is also a good centre for excursions to Amalfi, Pæstum, Pompeii, etc. The town (23,415 inhab., including the suburbs) mainly consists of a street ½ M. long, with arcades, leading from the station to the Piazza, where a church and a large fountain of good water are situated. Adjoining is the *Villa Pubblica*, a public garden with handsome pine-trees, where a band plays on summer-evenings.

The best view of the town and its environs is obtained from the *Monte Castello* (1510 ft.), to the N.E. We first follow the road leading to the E. round the S. base of Monte Castello to (¾ M.) the church of the Annunziata at *San Pietro* (carr. to this point 1 fr.). Hence an easy path ascends towards the W. to (20 min.) the summit, with its ruined castle (key obtained at San Pietro). The return may be made by a pleasant route (1½ hr.) viâ San Pietro, *Rotolo*, and the *Mattatoio* (slaughter-house). — A road diverging to the left from the highroad about ½ M. to the S. of Cava leads to (1½ M.; ¾ hr. on foot) *Alessia* (unpretending café). We ascend through this village to the S. to the pass of *La Valle* and then follow a footpath to the E. to (17 min.) a white cross, whence Salerno and its bay are visible. To the Monte San Liberatore, see p. 194. The slender round towers on the hills about Cava are used for the capture of wild pigeons in October. As the birds pass the towers, small white stones are thrown out, which they mistake for food; as they stoop to follow the supposed grains they are caught by nets.

The attractive *Excursion to Corpo di Cava, ¾-1 hr. to the S.W. of Cava, may be made either by carriage or on foot. Leaving the Piazza we proceed to the W., round the public garden, and take the road diverging to the W. behind the middle of the garden beside a little church. We ascend between walls, past the red-painted tobacco manufactory, to (¼ hr.) the church and houses of *Sant' Arcangelo*. The road to the right here goes on to Passiano, but we follow that to the left, which descends to the little church in a ravine, and ascends on the other side, skirting a wood. At the top a view is obtained of Cava dei Tirreni and of the Bay of Salerno. In 20 min. more we arrive at the church of *Pietrasanta*, so called from a rock in front of the high-altar, on which Pope Urban II. dismounted in 1095, when he consecrated the convent of La Cava; the church itself dates from the 17th century. Farther on our road is joined by another on the left. The road then divides, leading to the right to the village, and to the left across the viaduct to (5 min.) the monastery.

The once fortified village of **Corpo di Cava** (1310 ft.; *Albergo Scapolatiello*, with garden, R. 2-3, pens. 5-6 fr., bargaining necessary, *Albergo Adinolfi*, pens. 5½ fr., both plain but good) stands on the rock against which the monastery is built, above the beautiful narrow valley of the *Bonea*, with its mills. The air is pure and the situation beautiful, so that visitors often make a prolonged stay here.

The famous Benedictine abbey of **La Trinità della Cava** was founded in 1025, in the time of Guaimar III. of Salerno, by St. Alferius, a scion of a noble Lombard family, and stands above the cavern which the saint had previously occupied. It is now national property and is maintained like Monte Cassino, the abbot being keeper of the Archives. It contains a lyceum and boarding-school. The present buildings, dating from the 18th cent., stand partly on the old foundations.

The Church (with three marble sarcophagi at the entrance) contains (chapel to the right of the high-altar) three large sarcophagi of coloured marble with the remains of the first three abbots. The handsome pulpit and the Easter candelabrum, Cosmato works in marble and mosaic (ca. 1170), belonged to the old church. The organ is one of the best in Italy. — Visitors are admitted to the Convent daily from 9 a.m. till sunset, except on high festivals (p. xxvi). They are shown the panelled *Chapter Room* (16th cent.); the *Chiostrino*, the little Romanesque cloisters under an overhanging cliff, in which is a collection of antique sarcophagi and mediæval sculptures; and the *Crypt*, containing ancient mural paintings, bones and skulls, and tombs (including that of the antipope Theodoricus II., who died here in 1102). We return through the Chiostrino to visit the small *Pinacoteca*, or picture-gallery, which contains two fine altar-pieces of the early Umbrian school (Resurrection and Adoration of the Magi), attributed to Sassoferrato and revealing the influence of Raphael. — The *Archives*, on the second floor, are of great value, and contain a number of important documents on parchment in uninterrupted succession; the catalogue comprises 8 volumes. Among the valuable MSS. are the Codex Legum Langobardorum of 1004, a prayer-book with miniatures by a Netherlandish master, the Latin Biblia Vulgata of the 8th cent., a Diploma of 740, King Roger's Golden Bull, etc. (fee 40-50 c., for the poor).

From Corpo to Maiori (p. 202), 4 hrs., with guide. Fine view. Wine at the hermitage.

We may return to Cava by the ravine of the Bonea (see above). From the church we descend into the ravine, follow the right side of the valley for 25 min., descend to the left to (8 min.) a bridge and small waterfall at the *Grotta Bonea*, and then ascend on the other side and reach (30-35 min.) Cava, viâ the village of *Casacinque*.

A pleasant half-day excursion may be made to the top of ***Monte San Liberatore** (1515 ft.), to the S.S.E. of Cava dei Tirreni, which is, perhaps, the best point of view on the Gulf of Salerno. Road to (1½ M.) *Alessia*, see p. 193. We then ascend towards the head of the pass, passing a group of houses and a venerable evergreen oak. At (35 min.) the hermitage we obtain a wonderful view of the Gulf of Salerno and of the coast from the Capo d'Orso to the Punta Licosa (p. 275). Turning to the left just short of the hermitage, we reach the (5 min.) summit, which affords a magnificent view towards the N., extending across the valley from Cava to Nocera and the mountains around it. The attractive descent

from the head of the pass, past the white cross (p. 193), to Salerno takes $^3/_4$-1 hr. (one-horse carriage for the drive to Alessia and the return from Salerno to Cava, ca. 4 fr.; bargaining necessary).

Walk from Cava dei Tirreni to Raito (p. 201). We follow the Vietri road to (1½ M.) *Molina*, descend to the right into the valley just short of the viaduct, pass the church, cross (5 min.) the brook, and ascend on the other side. In 17 min. more we reach the road. Here we turn sharply to the right before reaching the church of Benincasa, descend the flight of steps to the left, follow the carriage-road to the right as far as the (10 min.) cemetery, ascend the flight of steps to the left of the entrance, turn to the left again in 4 min. more, and follow the road to (5 min.) the school of Raito. Fine view from the Rondel. — To descend to (25 min.) Vietri we follow the road, which unites with the highroad from Amalfi about $^1/_3$ M. from Vietri.

The Railway now traverses a beautiful district and soon affords a view of the Bay of Salerno. In 10 min. from La Cava we reach —

30½ M. **Vietri** (no restaurant), charmingly situated, with several villas. Pop. 3000. At the E. end of the town above the highroad are promenades, commanding beautiful views.

Passengers may alight here and take a carriage down to Salerno (drive of 20 min.: fare 50 c.; tramway, see p. 191). The road descends, commanding a view of the sea, and affords a pleasant walk ($^1/_2$ hr.). High above, among the rocks of Monte San Liberatore (p. 194) to the left, runs the railway. To *Raito*, see above. Carriage to *Cava dei Tirreni* 1 fr. (on foot $^3/_4$ hr.); tramway, see p. 191. — To *Amalfi* (p. 202; a drive of 2-2½ hrs.) carr. with one horse 3-4, with two 5-6, with three 9-10 fr., and fee of 1 fr.; diligence from Vietri to Amalfi twice daily in 2½ hrs. (forenoon and evening, returning early in the morning and in the afternoon).

The railway, supported by galleries and passing through four tunnels, the last under the castle-hill, descends rapidly.

33½ M. **Salerno.** — The *Railway Station* lies quite at the E. end of the town. Tramway (to Valle di Pompei, see p. 191) from the station to the theatre, every 10 min. (10 c.).

Hotels (bargain desirable). *Hôtel d'Angleterre* (Pl. a), Corso Garibaldi 34, R. 3½-4½, B. 1½, déj. 3½ fr. (incl. wine), variously judged. — *Alb. Aquila d'Oro* (Pl. b), Corso Garibaldi 10 (restaurant well spoken of). *Alb. Roma* (Pl. c), Corso Garibaldi 8, both plain. All the hotels have restaurants. — *Pension Moderne* (Pl. d), Via Indipendenza 11, with garden, R. 3½-6, pens. 10-15 fr., new.

Post Office (Pl. 8), opposite the N. side of the theatre.

Carriages. From the railway to the town with one horse 50 c., with two horses 1 fr.; at night 70 c. or 1½ fr.; per hour 1 or 2 fr.; at night 1½ or 2½ fr. — For drives in the neighbourhood a previous agreement should always be made. To Amalfi with one horse 6-8, with two horses 8-10 fr. In the height of the season carriages may often be picked up *en route* at lower prices.

Rowing or Sailing Boat (according to bargain) 1-1½ fr. per hour; to Amalfi 8-10 fr., according to the number of rowers. — Sea Baths.

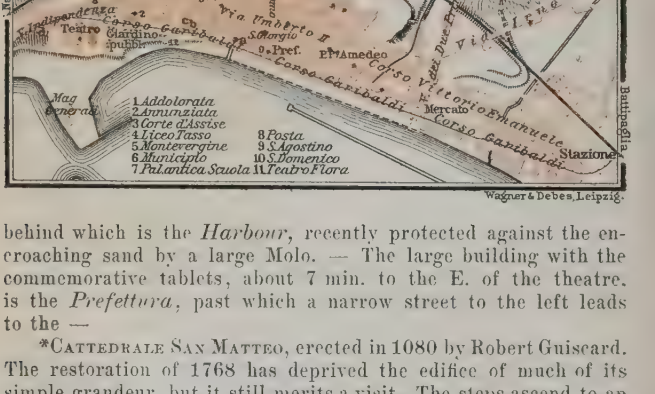
British Vice-Consul, *Pio Consiglio.* — Lloyd's Agents, *Giachetti Brothers.*

Popular Festival on the eve and day of St. Matthew, Sept. 20th-21st, with fireworks and illuminations (best seen from a boat; 4-5 fr.).

Salerno, the ancient *Salernum*, delightfully situated at the N. extremity of the bay and bounded on the E. by fertile plains, is the seat of the local government and of an archbishop and the chief

residence of the numerous local aristocracy. Pop. 27,000. The old town, rising on the hillside, with narrow and irregular streets, recalls the 9th and 10th centuries, when the Lombards occupied it, the 11th cent., when it belonged to the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Christendom.

The wide modern main street, called *Corso Garibaldi*, skirts the sea for 1^1_4 M. At its W. end is the *Public Park* (band frequently in the evening), with the monument of *Carlo Pisacane*, Duke of San Giovanni, 'precursore di Garibaldi', a Genoese, who participated in the attempts to revolutionize Italy in 1857, landed at Sapri (p. 276), and perished. Close by is the pretty *Theatre*,



Wagner & Debes, Leipzig.

behind which is the *Harbour*, recently protected against the encroaching sand by a large Molo. — The large building with the commemorative tablets, about 7 min. to the E. of the theatre, is the *Prefettura*, past which a narrow street to the left leads to the —

*Cattedrale San Matteo, erected in 1080 by Robert Guiscard. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium surrounded by twenty-eight antique columns from Pæstum. In the centre formerly stood the granite basin which is now in the Villa Nazionale at Naples (p. 41). Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans and their successors as burying-places. The bronze doors adorned in niello, executed at Constantinople (like those of Atrani and Amalfi), were given by Landolfo Butromile in 1099.

Interior. Above the door is a large mosaic of St. Matthew, of the Norman period. The *Nave* contains two ambones or reading-desks, richly decorated with Cosmato mosaic (1175). — At the end of the *Left Aisle*

is the tomb of Margaret of Anjou (d. 1412), wife of Charles of Durazzo and mother of Ladislaus and Johanna II., by *Baboccio da Piperno*, with well-preserved painting. Opposite is the tomb of Bishop Nic. Piscicelli (d. 1471), by *Iac. della Pila*. To the left of the high-altar is the Capp. del Sacramento, with a Pietà by *Andrea da Salerno*. — In the *Sacristy* (in the N. transept): Scenes from the Old and New Testament, on numerous carved ivory tablets forming an altar-frontal (paliotto). This is the largest work in ivory of its period (12th cent.); but the original arrangement of the tablets (once over 60 in number) has been altered. — The *Choir* contains a pavement and balustrade of Norman mosaic and two antique columns of verde antico. — In the chapel to the right of the high-altar is the tomb of *Pope Gregory VII.* (Hildebrand), who died on May 25th, 1085, at Salerno, whither he had retired from the devastated Rome. The monument was restored in 1578 by Archbishop Colonna; the statue and the frescoes are modern. The mosaic in the dome, executed at the cost of *Giovanni da Procida*, the foe of Charles of Anjou (ca. 1260), has been restored. To the left is the monument of *Archbishop Caraffa* (d. 1668), adorned with a relief from Pæstum: Rape of Proserpine. In the *Right Aisle* are the tombs of a bishop and of a knight and two antique sarcophagi with Bacchanalian scenes. — Here, beside an ancient relief of a ship discharging its cargo, steps descend to the richly decorated *Crypt*, which is said to contain the remains of the evangelist St. Matthew, brought from the East in 930. In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded.

Authentic (but freely retouched) works by *Andrea (Sabbatini) da Salerno*, the most eminent Renaissance painter in S. Italy, may be seen in the churches of *Sant'Agostino* (Pl. 9; Madonna with saints, 2nd altar to the left; the SS. Augustine and Paul beside the high-altar are school-pieces) and *San Giorgio*, 70 paces higher up (Madonna with saints and donor, 1523; 2nd altar to the right).

On the hill (900 ft.) lie the ruins of the ancient *Castle* of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. From the cathedral we follow the Via Tribunale, then ascend to the left of the Carcere Cappuccini (prison): farther up the path becomes steep; at (3/4 hr.) the top is a cottage (fee of a few soldi).

At Fratte, Scafati, Angri, Nocera Inferiore, and other places in the neighbourhood of Salerno a considerable cotton-industry was established about 1825 by King Ferdinand II., who introduced workmen from Switzerland. It is still carried on mainly by the descendants of the original immigrants.

From Salerno to Mercato San Severino, 11 M., railway in 50 min. (1 fr. 5, 55 c.). The line ascends by a spiral tunnel on the slope of the *Le Creste* chain and follows the picturesque *Irno Valley*. 2 1/2 M. *Fratte* (see above); 6 M. *Pellezzano;* 8 M. *Baronissi*, the scene of Fra Diavolo's capture (p. 19); 8 1/2 M. *Fisciano*. — 11 M. *Mercato San Severino* (p. 243). A visit to Monte Vergine (p. 243) may be combined with this excursion.

The train as it proceeds affords charming views. — 39 M. *Pontecagnano;* 44 M. *Montecorvino*.

45 1/2 M. **Battipaglia** (230 ft.; *Buffet*, fair), junction of the railway to Pæstum (see p. 198) and Reggio (see p. 275).

The *Tusciano*, the little river on which Battipaglia stands, is used at *Olèvano*, 5 M. to the N.E., for the works (8000 h.p.) which supply Salerno, Pompeii, Torre Annunziata, etc., with electricity.

Pæstum.

The excursion to Pæstum is most conveniently made from *Cava dei Tirreni* (p. 192) or *Salerno*, where the night before should be spent. It may be accomplished also from *Naples* in a single day, but the long and fatiguing railway-journey and the numerous tourists, who at midday are apt to disturb the solemn stillness which usually hangs over the temples, will detract from the pleasure of many visitors. During the 3-4 hrs. between the arrival of the early train from Naples and the departure of the next return train there is ample time (especially if provisions are brought for lunch in the train) to visit the ruins and to enjoy the view of the temples from the top of the town-wall to the E. of the Porta della Giustizia. Those who desire to see the ruins under more favourable conditions or to visit the S. half of the walls and the Torre di Pesto must return by a later train. South-bound travellers will find fair quarters for the night at Agropoli (p. 275). — Admission to the temples on weekdays 1 fr., Sun. free (ticket-office near the temple of Neptune). Buffet at the station during the season (déj. with wine $2^1/_2$ fr., indifferent); wine also in the small osteria at the cross-roads.

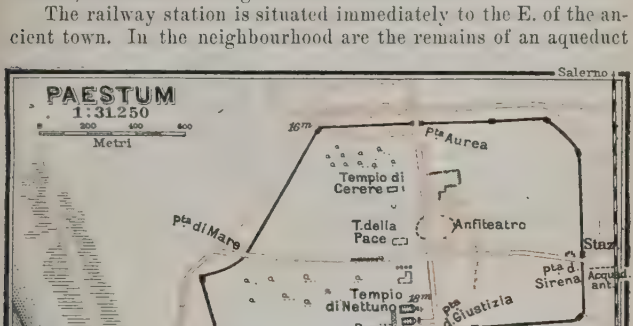
Railway Fares. From *Naples* the express train (7.45 a.m.) runs to *Battipaglia* (10 a.m.), see pp. 191 et seq.; ordinary train from *Battipaglia* to Pæstum 2 fr. 45, 1 fr. 75, 1 fr. 10 c.; from *Naples* to Pæstum 10 fr. 80, 7 fr. 60, 4 fr. 90 c., return-tickets 16 fr. 40, 11 fr. 55, 7 fr. 45 c. (on holidays, 12 fr. 5, 8 fr. 55, 6 fr. 5 c.). — From *Cava dei Tirreni* to Pæstum 5 fr. 70 c., 4 fr., 2 fr. 60 c., return-tickets 8 fr. 90, 6 fr. 25, 3 fr. 90 c. — From *Salerno* to Pæstum 4 fr. 65, 3 fr. 25, 2 fr. 10 c., return-tickets 7 fr. 25, 5 fr. 10, 3 fr. 30 c.

Battipaglia (p. 197) is reached by railway from Cava dei Tirreni in $^3/_4$-$1^1/_4$ hr., from Salerno in $^1/_3$-$^3/_4$ hr., from Naples in 2-$3^1/_2$ hrs. — The Railway from Battipaglia to Pæstum (13 M., in $^3/_4$-1 hr.) traverses marshy plains, enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and the malaria has diminished in consequence. — Near ($3^1/_2$ M.) *San Nicòla Varco* (105 ft.) we have a distant retrospect (left) of Eboli (p. 260), the first station on the railway to Metaponto, while the white limestone cliffs of Monte Alburno (p. 260) appear in front (left). — The line crosses the impetuous river *Sele*, the ancient *Silarus*. $8^1/_2$ M. *Albanella;* 11 M. *Capaccio* (69 ft.). — Shortly before reaching (13 M.) *Paestum* (Ital. *Pesto*) we catch sight, to the right, of an angle of the old town-wall and of the temples behind. — Beyond Pæstum the railway runs on along the coast to Reggio (R. 22).

Pæstum (60 ft.), according to Strabo, was founded by Achæan Greeks from Sybaris about the year 600 B.C., and its ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. In the 4th cent. the town was in possession of the Lucanians, who oppressed the inhabitants. After the defeat of Pyrrhus Poseidonia fell into the hands of the Romans, who in B.C. 273 founded the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it gradually fell to decay, and as early as the reign of Augustus it was notorious for its malarious air. Christianity took root here at an early period. When

the Saracens devastated Pæstum in the 9th cent. the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. In the 11th cent. the deserted town was despoiled by Robert Guiscard of its monuments and sculptures, and it remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, before finally quitting Naples, to pay a visit to the temples at Pæstum, which are, with the exception of those at Athens, the finest existing monuments of the kind.

The railway station is situated immediately to the E. of the ancient town. In the neighbourhood are the remains of an aqueduct



and fragments of ancient paving. We enter the town, which was surrounded by massive walls (p. 201), through the *Porta della Sirena*, so called from a relief of a siren formerly visible on the keystone of the archway. Proceeding thence for 8 min. along the wall enclosing the Villa Salati (in the court of which are a few fragments of ancient sculptures), we reach the highroad, which traverses the ancient town from N. to S. Here suddenly opens the view of the ruins: to the left are the temple of Neptune and the so-called Basilica, and to the right the temple of Ceres. The keeper awaits the visitors at the temple of Neptune (adm., see p. 198).

The so-called ****Temple of Neptune**, 197 ft. long, and 80 ft. wide, with a stylobate of three steps, is one of the noblest specimens of pure Greek architecture of the middle of the 5th cent. B.C. At each end are six massive, fluted Doric columns, on each side fourteen, in all thirty-six well-preserved columns (those at the corners being

counted twice), 28 ft. high, $6^1/_2$ ft. in diameter at the base, $4^3/_4$ ft. at the top. The temple proper, consisting of the elevated cella, with a pronaos and opisthodomos, is divided in the interior into three aisles by two rows of seven columns each (ca. 3 ft. in diameter), with two rows of smaller columns above, which supported the roof. On the S. side 5, and on the N. side 3 of these small columns are still standing. The stone is a kind of travertine, to which age has imparted a mellow golden tone. The whole was once covered with stucco to conceal the imperfections of the stone. The proportions of the symmetrically tapering columns (practically without entasis), whether viewed from the vicinity or from a distance, are perfect. Comp. p. xxxii. — In front of the E. façade is a crescent-shaped approach. About 10 yds. to the E. are the remains of the sacrificial altar belonging to the temple, 33 ft. in length and 16 ft. in width, and 15 yds. farther on is a fragment of paving.

A little to the S. rises the so-called ***Basilica** (a misnomer), the oldest temple of all. It is 178 ft. in length and 80 ft. in width, and has fifty columns (nine at the ends, eighteen at the sides), each of which is ca. $4^3/_4$ ft. in diameter at the base and 3 ft. at the top. The unusually rapid tapering of the shafts, the archaic bulging form of the capitals, and the detail at the necks refer this building to the 6th cent. B.C. A series of columns in the centre divided the interior of the elevated cella into two halves. Portions of the terra-cotta casing of the architrave were discovered in 1907. The E. façade is adjoined by an arc-shaped approach and two small square out-buildings. About 18 yds. from this façade is a triple foundation of stone-slabs, and 10 yds. farther on lies the sacrificial altar, which was $70^1/_2$ ft. in length and $20^1/_2$ ft. in width. Various prehistoric articles also were found in the vicinity.

In 1907 Prof. Spinazzola excavated about 300 ft. of the ancient Greek highroad, which ran from N. to S. about 30 yds. to the W. of these temples and about $3^1/_3$ ft. below their level. This road, ca. 30 ft. broad, is paved with blocks of limestone and is flanked by raised side-walks.

Farther to the N. stands the small ***Temple of Ceres,** or of *Vesta* according to others, with six columns at each end and thirteen on each side. Length 105, width 45 ft.; columns 4 ft. in diameter at the base and $2^3/_4$ ft. at the top. There is no opisthodomos, but the pronaos is doubled in size by an advanced row of columns. This temple stands midway between the others in point of date, and is another fine example of the simple and majestic Greek style. About 30 yds. to the E. are the remains of the sacrificial altar, 9 ft. in width.

All three temples are surrounded by luxuriant vegetation, chiefly consisting of ferns and acanthus and harbouring numerous grasshoppers, lizards, and small snakes.

Outside the N. gate, the so-called *Porta Aurea*, was a *Street*

of Tombs. Several of the tombs which have been opened contained Greek weapons and the fine mural paintings mentioned at p. 88.

To the S. of the Temple of Ceres the highroad intersects an *Amphitheatre* of the Roman period, the rounded form of which is especially distinct on the right (W.). — To the left of the cross-road, immediately to the W. of its intersection with the highroad, some column-bases and drums belonging to a *Stoa* ca. 165 ft. in length have been laid bare. A Roman *Temple* in the Corinthian style (called Tempio della Pace) was discovered to the right of the road, a little farther on, near the amphitheatre.

On the beach, about $^2/_3$ M. to the S.W. of the *Porta di Mare*, or W. gate, stands the *Torre di Pesto*. The best way to return is, however, to walk along the top of the S. side of the ancient *Town Walls, about 3 M. in circumference, formed of blocks of travertine and preserved almost entire. The S.E. angle is fortified by an admirably preserved *Tower*, in which it is proposed to establish a small museum. The finest general *View of the temples is obtained from the terrace of the tower to the E. of the *Porta della Giustizia*, on the S. side of the town-wall.

Amalfi.

Comp. Map, p. 191.

From Salerno to Amalfi, 15 M., carriage by the highroad in 2½-3 hrs. (p. 195). From Vietri, about 12½ M., carriage in 2-2½ hrs. (p. 195). — From Sorrento, about 20 M. by the highroad (p. 207), carriage in about 4 hrs. — Both roads are recommended also to walkers. — Beggars are numerous at many points.

The **Highroad from Salerno to Amalfi, completed in 1852, is nearly the whole way hewn in the cliffs of the coast and is frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level. The slopes are generally somewhat bare but are in many places laid out in terraces planted with vines, olives, lemons, and other fruit-trees. The watch-towers, erected in the 16th cent. as a protection against pirates, are now partly converted into dwellings. Many of these towers were constructed in 1569-70 by Master Pignoloso Cafaro of Cava, including that of Bellosguardo at Amalfi, that of Revellino at Atrani, and those at Vettica Minore, Santa Maria de Ogliara, and Tumolo (Capo d'Orso).

From Salerno the road ascends, and near (2½ M.) *Vietri* (p. 195) it crosses the valley by a bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Raito* (p. 195). The next place (6 M.) is the fishing village of *Cetara*, picturesquely extending along the bottom of a narrow ravine; it is frequently mentioned in the history of the invasions of the Saracens, and was the first place where they settled. Its upper part was destroyed by a

flood in Oct., 1910. The road now ascends to the *Capo Tumolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso* (rfmts.; bargain desirable), where the fleet of Charles V. was defeated by Filippino Doria. On the right opens the valley of Santa Maria, in which a path ascends to the ruined monastery of *Camaldoli dell'Avvocata*, founded in 1485. We soon reach the small town of —

11½ M. **Maiori** (no hotel), with terraced lemon-plantations and the ancient church of *Santa Maria a Mare*, at the mouth of the *Val Tramonti*, which is ascended by a carriage-road to *Torre di Chiunzo* (p. 192; splendid view of the Bay of Naples). On the right in this valley lies the ancient ruined castle of *San Nicòla*. On the coast near Maiori (visit by boat) are a sulphurous spring and the interesting *Grotta Pandona*, resembling the Blue Grotto at Capri.

12¾ M. **Minori**, a beautifully situated little place, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*. In the Piazza is a Moorish fountain. — The road to *Ravello*, mentioned at p. 205, diverges to the right near Atrani.

14¼ M. **Atrani** lies at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *San Salvatore*, in the Piazza, possesses handsome bronze doors of Byzantine workmanship of the 11th cent. (covered; fee 30 c.). Midnight mass is celebrated here on Christmas Eve, when the town and hills are illuminated. Above Atrani is the village of *Pontone*, halfway to which is a house said to be Masaniello's birthplace (but comp. p. 48).

A lofty rocky eminence, bearing the extensive ruins of the *Castello Pontone* (p. 205), separates Atrani from (15 M.) *Amalfi*.

Amalfi. — Hotels (frequently crowded in the season; rooms should be secured in advance, comp. p. xxi). *Hôtel Cappuccini-Convento (Pl. a), in the old Capuchin monastery (p. 204) above the town (193 steps), with electric light, large garden, and fine view, frequented by English and American travellers, R. 5-10, B. 1½, déj. 3½, D. 5, pens. 12-18 fr. — On the highroad by the sea (with view): *Hôtel-Pension de la Syrène (Pl. b), to the W., immediately beyond the tunnel, with garden, R. 2½, B. 1¼, déj. 2½, D. 4 (both incl. wine), pens. 7-8 fr.; *Hôtel-Pension Santa Caterina, ⅓ M. farther to the W., above the sea, with garden, R. 2½, B. 1, déj. 2½, D. 3½ (both incl. wine), pens. 7 fr.; *Hôtel d'Italie (Pl. c), R. 1, déj. 2½, D. 3½ (both incl. wine), pens. 6-7 fr.; *Albergo della Luna (Pl. c), formerly a monastery, with picturesque cloisters and garden, at the E. end of the town, R. 2½-3, B. 1¼, déj. 2½-3, D. 4, pens. 8-9 fr., very fair; *Hôtel Marine-Rivière (Pl. d), R. 2½-3, B. 1¼, déj. 3¼, D. 4 (both incl. wine), pens. 7-9 fr., good.

6-20-14

Boats 1½-2 fr. per hour (an expedition to the Grotta Pandona, see above, takes about 2½ hrs. there and back; the Grotta di Sant'Andrea lies only 10-15 min. from Amalfi, the Grotta di Santa Croce and the Mal di Ventre, a rock-arch, about ½ M. farther); to Praiano with 4 rowers, 1½ hr., 8-10 fr. are demanded, but a bargain may be made for less; to Capri in about 6 hrs., with 4-6 rowers 25-30 fr.; to Salerno with 2 rowers 6-8 fr.

1, 19, 28

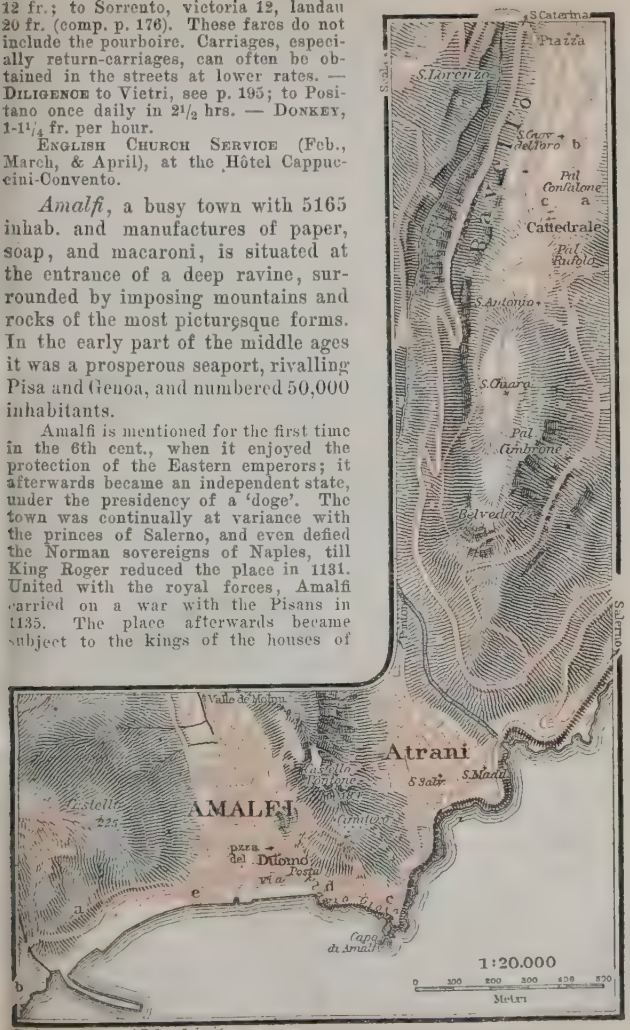
Carriages. To Ravello and back with one horse 4-5, victoria with two horses 6-7, landau 10 fr.; victoria to Salerno viâ Ravello about 12 fr.; to Cava dei Tirreni or Salerno, landau 12, victoria 7, there and back

12 fr.; to Sorrento, victoria 12, landau 20 fr. (comp. p. 176). These fares do not include the pourboire. Carriages, especially return-carriages, can often be obtained in the streets at lower rates. — DILIGENCE to Vietri, see p. 195; to Positano once daily in 2½ hrs. — DONKEY, 1-1¼ fr. per hour.

ENGLISH CHURCH SERVICE (Feb., March, & April), at the Hôtel Cappuccini-Convento.

Amalfi, a busy town with 5165 inhab. and manufactures of paper, soap, and macaroni, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. In the early part of the middle ages it was a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the princes of Salerno, and even defied the Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans in 1135. The place afterwards became subject to the kings of the houses of



Geogr. Anst. v. Wagner & Debes, Leipzig

Anjou and Aragon. In the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. After that period Amalfi steadily declined. The *Tavole Amalfitane* were recognized for centuries as the maritime law of the Mediterranean. *Flavio Gioia*, a native of Amalfi, of whom a statue, by Balzico, was erected at the E. end of the town in 1902, is said to have invented the mariners' compass in 1302; but no proof of this has ever been offered. — Christmas Eve is celebrated here, as at Atrani (p. 202), by processions, fireworks, and illuminations.

From the Marina a short street leads to the small Piazza, on the right side of which rises the cathedral, approached by a broad flight of 62 steps.

The *Cattedrale Sant'Andrea is still, in spite of modern alterations, an interesting structure rebuilt in 1204 in the Lombard Norman style. The portico, built of alternate courses of black and white stone, was re-erected in 1865. The mosaic façade was restored about 1890. The campanile, adorned with columns from Pæstum, has a dome of glazed brick and dates from 1276.

The *Bronze Doors*, executed before 1066 at Constantinople, are adorned with inlaid silver work and bear two inscriptions in silver letters, one of which runs thus: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri'.

The Interior consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, really a small independent church, connected with the N. aisle by several entrances. In the first chapel to the left is an ancient vase of porphyry, used as a font. — The choir contains ancient columns from Pæstum and two candlesticks decorated with mosaic. — From the S. aisle a flight of steps descends to the Crypt (generally open; when closed, verger 20 c.), where the body of the apostle St. Andrew is said to have reposed since the 13th cent., when it was brought hither from Constantinople. The relics, from which an oily matter (manna di Sant'Andrea) of miraculous power is said to exude, attract numerous devotees (festival on Nov. 30th). The colossal statue of the saint by *Michael Angelo Naccherino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. — The pretty Cloisters (*Chiostro del Paradiso*; adm. 50 c.), entered from the portico (to the left), were built in 1103 by *Giulio de Stefano* and restored in 1909. They contain a relief of the Twelve Apostles of the 14th cent.; a Madonna of the 15th cent.; two ancient sarcophagi with sculptures, unfortunately damaged, supposed to represent the Rape of Proserpine and the Nuptials of Peleus and Thetis (according to others, Theseus und Ariadne); a third with the inscription: 'Hic intus homo verus certus optumus recumbo Publius Octavius Rufus decurio'; ancient columns from Pæstum which supported the portal before the restoration in 1865 (see above); and mosaics and other relics from the cathedral.

The church of *Santa Maria Dolorata*, 300 yds. to the N. of the cathedral, likewise contains ancient columns from Pæstum.

On the steep slope above Amalfi on the W. the old Capuchin Monastery is conspicuous, standing in the hollow of a rock 230 ft. above the sea. It was founded in 1212 for the Cistercians, and is now fitted up as a hotel (p. 202). The building contains fine cloisters, has a charming veranda, and commands magnificent views. It is most conveniently reached by a flight of steps ascending from the road to the W. of Amalfi, $^3/_4$ M. from the harbour.

On the slopes above the town to the E. appears the arcade of the *Cemetery* of Amalfi. The solitary round tower on the hill above belongs to the *Castello Pontone* (p. 202).

A cool and pleasant Walk may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains 18 paper-mills driven by the brook. From the Piazza we follow the main street for 4 min.: we then go straight on through the Porta dell'Ospedale, a covered passage opposite the fountain. After crossing the brook for the second time we ascend an easy path with steps, to the right, affording numerous beautiful views. One of the most picturesque points is at the (1 hr.) *Molino Rovinato*.

*From Amalfi to Ravello, an ascent of $1^1/_2$-2 hrs. (carr. in $1\text{-}1^1/_2$ hr., see p. 202), a most attractive excursion. The road, mostly in shade in the afternoon, diverges to the left from the coast-road, beyond Atrani (see p. 202; $^3/_4$ M. from the Alb. della Luna at Amalfi), and ascends in long windings. It then descends a little and enters the beautiful *Valley of Atrani*, the bottom of which forms a continuous orange-grove. It follows the valley until three mills are reached, and then again ascends to the right in windings to Ravello (road to *Scala* to the left, at the third bend; see p. 207).

Walkers have an alternative route as follows, although the longer carriage-road is in many respects preferable. Quitting the road at Atrani, we ascend the broad flight of steps on the left beside the church of Santa Maria Maddalena (7 min. from the Alb. della Luna) and cross the little Largo Maddalena. We then ascend the steps on the right and continue straight on, through vaulted lanes and up steep flights of stairs (at first sometimes descending), to the valley of Atrani, where we rejoin the carriage-road. Beyond the three mills footpaths again cut off the windings of the road and finally reach the Piazza or (to the right, 3 min. before) the street leading to the cathedral.

Ravello (comp. the Plan, p. 203). — Hotels. *Hôt.-Pens. Palumbo (Pl. a), in the old episcopal palace, R. $3^1/_2$-5, B. $1^1/_2$, déj. 3, D. $4^1/_2$, pens. 8-10 fr., with a dépendance in the Palazzo Confalone; *Hôt.-Pens. Belvedere (Pl. b), in the former Palazzo d'Afflitto, with fine view from the garden, R. 3-4, B. $1^1/_4$-$1^1/_2$, déj. 3, D. 4, pens. 8-10 fr.; *Alb. del Toro* (Pl. c), Piazza del Duomo, a fair Italian house, with garden, pens. 6 fr.

Carriages must be ordered from Amalfi. — Good Wine.

Ravello (1227 ft.), founded under the Normans, possessed, in the zenith of its prosperity under the house of Anjou in the 13th cent., thirteen churches, four monasteries, numerous palaces, and 36,000 inhabitants (now 1165 only). A visit to it is worth while, not only on account of its magnificent views, but also for its artistic interest, especially for those not already familiar with Norman-Moorish architecture. About 2-$2^1/_2$ hrs. should be devoted to it.

The Romanesque *Cathedral (*San Pantaleone*), founded in 1086 by Orso Pappice, the first bishop, is almost entirely modernized. The interesting bronze doors, by Barisanus of Trani (1179), with figures of saints and ornaments in relief, are opened from the inside by the verger; on the outside they are concealed by wooden doors.

The Interior is supported by ten columns, in place of the original sixteen. The magnificent **Pulpit*, in marble embellished with mosaics, was presented in 1272 by Niccolò Rufolo, husband of Sigilgaita della Marra. It rests on six columns supported by lions and bears the inscription, 'Nicolaus de Forgia marmorarius hoc opus fecit'. By the entrance to the pulpit is a beautiful female bust, which, however, is not that of Sigilgaita Rufolo. Opposite the pulpit is the *Ambo* (1131), in a simpler style, with a representation of the whale swallowing Jonah. In the choir is the episcopal throne, adorned with mosaics. The *Cappella di San Pantaleone* (l.) contains the blood of the saint, which is liquefied on May 19th and Aug. 27th (comp. p. 62). In the *Sacristy* are a sadly damaged Byzantine Madonna, a St. Sebastian (l.), and an Assumption of Mary Magdalen (r.), said to be by Andrea da Salerno. — The fine and well restored Campanile of the cathedral, dating from the 14th cent., stands in a vineyard, at the back of the church, which is not open to the public.

Turning to the right on leaving the cathedral we ascend between it and the Albergo del Toro, turn to the left before (3 min.) the Hôtel Palumbo, pass the Palazzo Confalone, and reach (3 min.) the Hôtel Belvedere, opposite which is the church of *San Giovanni del Toro*, a modernized Romanesque basilica borne by columns (locked; custodian below the archway, 25 c.). This contains a fine old mosaic pulpit of ca. 1175, adorned with Persian majolica. On the pulpit-steps and in the crypt are well-preserved mediæval frescoes of scenes from the life of Christ. A side-chapel contains an interesting stucco figure of St. Catharine with her wheel (13th cent.), in the style of the so-called Sigilgaita in the cathedral (see above). — About 4 min. farther on is the *Piazza di Ravello* (where the footpath ends, p. 205), with a fountain in the Norman-Moorish style, whence we enjoy a fine view of Scala (p. 207) on the W. and of Minori, Maiori, and the Capo d'Orso on the E. We return by the wider lane (fine views) to the cathedral, beyond which, passing to the left of the fountain and walking for 100 paces between garden-walls, we reach the entrance to the **Palazzo dei Rufoli* (visitors ring at the second gateway on the right; adm. at 11, 2, 3, 4, and 5; 1 fr.), now the property of the heirs of Mrs. Francis Nevile Reid. This edifice, begun in the 11th cent., is one of the most ancient and best-preserved palaces in Italy. It is in the Saracenic style. Among its frequent visitors were King Charles II., Robert the Wise, and Boccaccio. Its court is in the form of a beautiful semi-Saracenic cloister. The great tower, 100 ft. in height, contains three floors (restored). The garden-terrace (1115 ft. above the sea-level) commands a delightful view.

Another point commanding a very extensive view is the **Belvedere Cimbrone*. From the piazza in front of the cathedral we proceed to the S. straight through a gateway, then ascend through the porch of the church of Sant'Antonio, pass the portal of the church of *Santa Chiara* to the left, and reach (8 min.) a door giving on the road. Thence we traverse the garden to the belvedere, passing the recently restored *Palazzo Cimbrone* (fee 50 c.).

A pleasant Walk of 2¼-3¾ hrs. may be taken viâ Santa Caterina, Campidoglio, and Minuto to Scala. From the Piazza di Ravello (p. 206) we follow the street towards the N., diverging to the left at (4 min.) the fountain, and keeping to the left, more or less on a level, along the slope. After 20 min. we descend through the chestnut-woods, cross the brook, and ascend on the other side. ¼ hr. *Santa Caterina*, with an old church containing six antique columns and capitals and another ancient capital now used as a base. We here ascend the second path to the right with steps and at the top descend again in the direction of the mountain, skirting a ravine. Farther on we follow a good path along the slope, commanding a fine view of Ravello and the gulf. After 20 min. we traverse the village of *Campidoglio*, with its two old churches, and then descend to the S. towards *Minuto*. The old basilica of the Santissima Annunziata here has ten large antique columns and mediæval frescoes in the crypt (closed at present as dangerous). Shortly before reaching Minuto we turn to the left and in ½ hr. we reach the village of *Scala* (1280 ft.; Caffè della Rosa, very fair). The large modernized church contains an ancient pulpit resting upon four columns and ornamented with Cosmato work. The crypt, which is borne by antique columns, contains the elaborate stucco monument of the Coppola family (1332) and a large wooden crucifix (16th cent.). The return-walk from Scala to Ravello by road takes 30-35 min., but there are various short-cuts.

Good walkers may return from Ravello to Amalfi by the following route: to (½ hr.) *Scala* and to the (17 min.) Annunziata of *Minuto*, see above; we then descend by a steep path with steps to (16 min.) *Pontone* (p. 202), whence we descend by a still worse path to (½ hr.) Amalfi.

**From Amalfi to Sorrento (comp. the Maps, pp. 191, 170; carriage in ca. 4 hrs., see p. 203; best light early in the morning). — The continuation of the coast-road to the W. of Amalfi, completed in 1895, vies in beauty and impressiveness with the E. section. It leads below the Capuchin monastery and pierces a small headland by means of a short tunnel. On the mountain-slopes, among olive-groves, vineyards, and orchards, lie the villages of *Pástena*, *Lóne*, *Véttica Minore*, and *Tòvere*. Near *Lone* the road is joined by a cart-track (mentioned at p. 174) from Agerola, a visit to which is a pleasant excursion from Amalfi. The road then rounds the *Capo di Conca*, on which lie *Conca Marini* and *Penna*, passes high above the convent of Sant' Elia at *Furóre* (right) and the *Marina della Praia* (left), and reaches (5½ M. from Amalfi; a drive of 1 hr.) —

Praiáno. Praiano and *Vettica Maggiore*, which adjoins it beyond the *Capo Sottile*, are both rich in wine and oil. The road skirts the coast, passing the *Punta San Pietro* (chapel) and the ravine of the *Arienzo*, descending from Monte Sant'Angelo. High above is Montepertuso (p. 174). In 35 min. (4⅓ M. from Praiano) carriages reach —

Positano (*Hôtel Margherita*, R. 3-6, B. 1¼, déj. 3½, pens. 7-9 fr., *Albergo Roma*, R. 2-2½ fr., both in the E. quarter; bargain desirable), picturesquely situated on the hillside, with 1343 inhab., an important harbour under the Anjou dynasty. Many of the natives travel through Southern Italy as hawkers. They assemble at their

native place annually to celebrate the church-festival (Aug. 15th; excursion-steamer from Naples).

The road describes a curve round the highest houses of Positano, descends again to the coast, along which it proceeds for about $2^1/_2$ M., and then begins to ascend inland at the Scaricatoio (quay). The old bridle-path is a short-cut for walkers. Fine view of the *Isles of the Sirens*, usually called *Li Galli*, which were fortified in the middle ages. The houses of *Geremenna* (Ristorante dei Due Golfi, unpretending but clean), at the highest point of the road, are reached by a drive of $1^1/_2$ hr. or a walk of 2 hrs. from the E. end of Positano. The descent to (20 min.) *Piano* (p. 175; 6 M. from Positano), through olive-groves and vineyards, affords beautiful views of the Piano di Sorrento (p. 175) and the Gulf of Naples. We join the road from Castellammare to Sorrento (tramway, see p. 170) at a point $2^1/_2$ M. (20 minutes' drive) from *Sorrento* (p. 175).

II. EASTERN AND SOUTHERN DISTRICTS OF S. ITALY.

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The E. and S. parts of Italy are much less picturesque than the W. coast, as well as less replete with historical interest. But they are not devoid of attraction and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy.

The Apennines, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the three provinces of the *Abruzzi* (Chieti, Teramo, and Aquila), the ancient *Samnium*. They culminate in the *Monti Sibillini* (8110 ft.), the *Gran Sasso d'Italia* (9560 ft.), and the *Maiella* (9170 ft.), groups which are connected by continuous ranges, and which are clad with snow down to the month of July. The mountains to the S. of 42°

N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*. The *Monte Gargano* (3465 ft.; p. 236), which projects into the sea and is separated from the Apennines by a broad plain, does not belong to them geologically at all. Beyond this lies the Apulian plain, a large tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia. The Apennines elsewhere consist mainly of limestone, but among the *Calabrian Apennines*, to the S. of the valley of the Crati, the older formations of granite, gneiss, and mica-slate are common. The great fissures in this system — the valleys of the Crati and Mesima and the Gulf of Gioia — are the main scenes of the disastrous earthquakes (sometimes ten in a century) which afflict Calabria and the similarly constituted N.E. extremity of Sicily more heavily than any other part of Italy. In 1783 upwards of 32,000 persons perished in an earthquake; in 1908 (comp. p. 393) about 100,000.

The East Coast (Provinces of *Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous and poorly provided with harbours. The villages and towns are generally situated on the heights and conspicuous at a great distance. Farther to the S., however, in the ancient Apulia and Calabria (comp. below), now included under the name *Le Puglie*, the coast scenery improves and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*.

Of the Southern Provinces, the former *Basilicata* (now the province of Potenza), the ancient *Lucania*, is beautiful only in the W., whereas *Calabria* is full of striking scenery. The latter was known in antiquity as the *Ager Bruttiorum* and the name Calabria, originally applied to the S.E. peninsula, was not transferred to it until the middle ages. The shores of the Gulf of Taranto, whose waters bound both of these provinces, were once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Graecia*, but the traces of that prosperous epoch are now scanty. The period of decline began under the Roman supremacy. The fields once extolled by Sophocles for their richness and fertility now lie barren, beneath the dismal sway of the malaria. The number of malaria-cases per 100,000 inhab. was, until lately, in Piedmont 1, in the Abruzzi 30, in Sicily 49, in Calabria 52, in Apulia 77, in Sardinia 153, in the Basilicata 175. The planting of eucalyptus-hedges (p. 264) proved useless against the scourge, and wire-gauze placed over the windows and doors as a protection against the malaria-mosquito (p. xxi) failed to cope satisfactorily with the problem. Of recent years, however, the government has begun to provide good and cheap quinine and to instruct the peasants in its use as a preventative against fever. The results have been a large decrease in the number of cases and the reclamation for agriculture of many deserted districts. The soil belongs to the nobility. The villages are generally wretched and filthy beyond description. Brigandage, which once flourished in this lonely district, has long been practically suppressed, though it was revived a few years ago in the person of Musolino. No one should attempt to explore the remoter parts of this country unless provided with letters of introduction to some of the principal inhabitants. Information may usually be best obtained in the chemists' shops *(farmacie)*.

Tolerable inns are to be found only in the larger towns. Those, therefore, who are unwilling to rough it, should select these towns as headquarters for day-excursions among the neighbouring villages. In smaller localities the traveller should insist upon having a room to himself, or he may have to share his bedroom with other travellers, according to the custom of the country. The more remote mountain-villages are connected with the railway stations and with each other by 'Corriere', or diligences, plying once daily or oftener. These vehicles, though cramped and dirty, are usually the most convenient means of conveyance, unless a donkey ('vettura', 3 fr. daily) can be obtained.

12. From Terni to Sulmona through the Abruzzi.

102 M. Railway in $6^3/_4$-$7^1/_2$ hrs. (fares 19 fr. 5, 13 fr. 35, 8 fr. 60 c.). The scenery is very fine, especially beyond Antrodoco.

A detailed description of the Abruzzi is given in the 'Guida dell' Abruzzo' by *Dr. Enrico Abbate*, with maps (Rome, 1903; price 12 fr.). For the monuments of art see 'L' Arte Abruzzese', with 200 illustrations (Milan, 1910; 5 fr.).

Terni, and thence viâ ($5^1/_2$ M.) *Stroncone* and (10 M.) *Marmore*, the station for the fine waterfall of the *Velino*, to (11 M.) *Piediluco*, see *Baedeker's Central Italy*.

Beyond Piediluco the line follows the Velino, crossing the winding stream several times. 17 M. *Greccio;* $20^1/_2$ M. *Contigliano*.

$25^1/_2$ M. **Rieti** (1318 ft.; *Rail. Buffet; Alb. Croce Bianca*, R. $1^1/_2$-$2^1/_2$ fr., mediocre), still partly surrounded by walls, lies on a fertile, mountain-girt plateau on the right bank of the Velino (14,145 inhab.). Of the ancient *Reate*, once the capital of the Sabines, practically nothing remains. The large *Cathedral* (1456) contains a St. Barbara by Bernini. Fine view in front of the edifice. The *Pinacoteca* connected with the *Biblioteca Comunale* contains a few antique inscriptions and paintings by Antoniazzo Romano (Madonna and saints; 1464), Luca di Tommè (signed altar-piece in five sections; 1370), and others.

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns and roads. Thus *Leonessa* (3195 ft.; inn kept by Aloisi Gaspare), 23 M. to the N., erected in a lofty mountain-ravine about the year 1252, may be reached either viâ Antrodoco (p. 212; diligence hence daily) or viâ Marmore (see above; public vehicle every second day in summer, fare 3 fr.). From Leonessa we may go on (diligence to *Monteleone*, 6-7 M.) to ($12^1/_2$ M.) *Cascia*, said to be the ancient seat of the Casci, or aborigines of the district, and ($7^1/_2$ M. farther) to *Norcia* (comp. *Baedeker's Central Italy*). — The ascent of **Monte Terminillo** (7260 ft.), to the N.E. of Rieti, may be easily accomplished in summer viâ ($3^3/_4$ M.) *Villa Troiana* (diligence thus far; 50 c.) and (5 M.) *Lisciano* (1990 ft.; Gius. Munalli, the headguide, indicates clean night-quarters). The route leads from Lisciano to ($1^1/_2$-$5^1/_2$ hrs.) the *Terminilletto* (6920 ft.; $^3/_4$ hr. from the main summit), where the Rifugio Re Umberto was erected by the Italian Alpine Club in 1903. The descent takes 3-1 hrs. Guide 10 fr. for one day, 18 fr. for two days (in winter 20 and 30 fr.); mule to the Rifugio 5 fr., for two days 6 fr. The panorama from either the Rifugio or the summit is very extensive. From Cittaducale (see below) the ascent takes ca. 6 hrs., from Antrodoco $7^1/_2$ hrs., from Leonessa $6^1/_2$ hrs.

From Rieti the line proceeds through a picturesque district in the valley of the Velino. The mountains are clothed with forest, and their lower slopes with vineyards and olives. — 31 M. *Cittaducale* (1525 ft.), founded in 1309 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. $36^1/_2$ M. *Castel Sant'Angelo*. About 1 M. to the W. are the sulphur baths of *Paterno*, the ancient *Aquae Cutiliae*, which were regularly

frequented by Vespasian, who died here in 79 A.D. The *Pozzo di Latignano* here, the ancient *Lacus Cutiliae,* was regarded by Varro as the central point ('umbilicus') of Italy.

40½ M. *Antrodoco-Borgo-Velino* (Rail. Buffet). Antrodoco (1607 ft.; Europa, R. 1 fr.), the Lat. *Interocrium,* beautifully situated on the Velino, ⅔ M. to the N.E. of the station, is commanded on the E. by the Monte Calvo (see below); on the hill is a ruined castle of the Vitelli. Excellent wine. — Several tunnels are traversed, one of which is a spiral tunnel. Fine retrospects of Antrodoco. At (45½ M.) *Rocca di Fondi* we have a good retrospect of the Terminillo chain; 49 M. *Rocca di Corno;* 53 M. *Sella di Corno* (3265 ft.). — We next reach the watershed between the Tyrrhenian Sea and the Adriatic. The railway then descends into the valley of the *Aterno.* — 55½ M. *Vigliano;* 59½ M. *Sassa-Tornimparte* (2200 ft.), on the site of the ancient *Foruli.* Between the last two stations we obtain a sudden view to the right of Aquila and of the Gran Sasso group. The main summit of the *Monte Calvo* (6235 ft.; see above) may be ascended hence in 4½ hrs. viâ (2½ M. to the N.W.) *Scoppito* (2730 ft.; Ventricini's locanda).

64½ M. **Aquila** (comp. Plan, p. 217). — The Station *(Rail. Restaurant)* lies more than ½ M. to the S.W. of the Porta Romana; railless electric trolley-car from the station to the Piazza Regina Margherita (p. 214) by the Via Venti Settembre, Corso Federico Secondo (branch viâ the Piazza del Duomo), and the Corso Vittorio Emanuele in 20 min., fare 25, at night 35, return-ticket 40 c.; hand-bag 15, trunk 20 c. The cars leave the town 35 min. before the departure of the trains.

Hotels. *Roma,* Corso Vitt. Emanuele 45, R. 2-4 fr.; *Nuovo Alb. del Sole,* Via Fabio Cannella, the first side-street to the right in the Corso to the N. of the Piazza del Duomo, R. 2-4 fr.; *Alb. Italia,* Corso Vitt. Emanuele 79, R. 2-3 fr.; all with frequented trattorie.

Cafés. *Americano,* Via Principe Umberto, *Roma,* Corso Vitt. Emanuele, both in the arcade.

Carriages at *Isidori's* or *Berardi's,* both Corso Vitt. Emanuele (bargaining advisable): carr. with two horses to Paganica (p. 216) 6 fr.; to Assergi and back (an attractive drive), with one horse 6 fr., with two horses 10 fr. — Post Office, in the Via Camponeschi, the second street to the W. of the Piazza Palazzo. — Enquiry Office (of the society 'Pro Aquila') at *Cerroni's,* under the arcade.

Aquila, or *Aquila degli Abruzzi* (2015-2365 ft.), founded by Frederick II. about 1240 as a check on papal encroachments, destroyed by Manfred in 1259, and rebuilt by Charles I., maintained itself as an almost entirely independent republic, supported by the free peasantry of the district, until it was finally subdued by the Spaniards in 1529. In point of constitutional history, industry, and art it occupied a singularly independent position. It is now the prosperous capital of the province of the same name, with 18,494 inhab., a technical institute, spacious streets, and handsome buildings. It enjoys a pure and healthy atmosphere owing to its lofty situation, and is consequently a favourite summer-resort of the Italians. Lace-making occupies many of the women; and the saffron

grown in the vicinity of the town has a high reputation. To the N.E. is the Gran Sasso d'Italia (p. 217), which rises abruptly on this side.

The main streets of Aquila are the *Via Romana*, with its continuation the *Via Principe Umberto*, and the *Corso Vittorio Emanuele Secondo* (railless trolley-car, see p. 212). The *Quattro Cantoni*, the small piazza embellished with an arcade at the intersection of these streets, is the busiest point in the town. At the W. end of the arcade lies the *Piazza Palazzo*, with a statue of Sallust (p. 215), by Ces. Zocchi (1903), and the palace of Margaret of Parma, daughter of Charles V. (1573; now a law-court). A little to the S. of the S. end of the arcade is the *Piazza del Duomo* (p. 214).

In the *Via Principe Umberto*, the continuation of the Via Romana beyond the Piazza Palazzo, we cross the Corso to the E. and follow the Via San Bernardino straight on to the church of San Bernardino di Siena, founded in 1452. The handsome, almost square façade was executed in 1527 by *Cola dell'Amatrice*, but, like those of all the earlier churches of the town, is out of proportion to the building. In the interior, on the right, is the monument of the saint, decorated with arabesques and sculpture, executed by *Silvestro l'Ariscola* (1500-1505). The fine marble tomb of Maria Camponeschi-Pereira (1496) to the left of the high-altar and the terracotta Madonna in the 3rd chapel on the right are by the same artist. The first chapel on the right contains a Coronation of the Virgin and a Resurrection by *Andrea della Robbia;* opposite is a wooden statue of John the Baptist, by *Pompeo dell'Aquila* (16th cent.).

From San Bernardino we descend to the piazza, follow the Via Fortebraccio straight on to the (7 min.) *Porta Bazzano*, and continue outside the gate to the (7 min.) former monastery of Santa Maria di Collemaggio, dating from 1270-80, now a poor-house. The Romanesque façade, inlaid with red and white marble, consists of three portals and three corresponding rose-windows. Contiguous to the church is a low campanile. Interior gaudily fitted up. At the end of the right aisle is the *Chapel of Coelestine V.* (d. 1296), containing his Renaissance tomb. His life and acts are represented on the walls of the aisles by the monk *Ruter*, a pupil of Rubens, better known as an animal-painter. To the left of the poor-house is a new lunatic asylum. — We now return through the street which leads from the church straight to the (6 min.) *Porta Collemaggio* and past the *Giardino Pubblico* (on the right) to the Corso Federico Secondo, the S. continuation of the Corso Vittorio Emanuele.

We follow the Corso to the right, back towards the town. The Via Prefettura, the fifth turning on the left, leads to a small piazza in which rises the little church of *San Marco*, with a Romanesque

façade. The Via di Bazzano, the next street diverging to the right from the Corso, brings us to the church of *Santa Giusta*, also with a Romanesque façade.

The Corso farther on skirts the E. side of the *Piazza del Duomo*. On the W. side of the square rises the Cattedrale *(San Massimo)*, founded in the 13th cent. and largely rebuilt in recent times, after frequent injuries from earthquakes. It contains a monumental effigy of Cardinal Agnifili by Silvestro l'Ariscola (1480; to the right of the entrance) and an interesting silver processional cross by Guardiagrele (1434). — Descending to the right past the cathedral we observe the choir of *San Giuseppe*, a church containing the tomb of Camponeschi (1432), by Walter of Alemannia. On our left, about 120 yds. farther on, is the Palazzo Dragonetti (formerly *de Torres*), containing a picture-gallery with a Stoning of St. Stephen by *Domenichino*, on copper. — Farther on are the churches of *San Marciano*, with a relief of the Madonna by Silvestro l'Ariscola, and *Santa Maria di Roio*, both with Romanesque façades. Beside the latter, Piazza Felice Cavallotti No. 5, is the Palazzo Persichetti, with a collection of paintings by old masters and other works of art; in the doorway and on the staircase are old inscriptions and unimportant antiquities.

Farther up the Corso, beyond the Piazza del Duomo and the Quattro Cantoni (p. 213), on the left, No. 124, is the Palazzo Comunale, which has contained a small *Museum* since 1908.

In the first court are *Antiquities* from the neighbouring towns of Aveia and Peltuinum, which belonged to the Vestini, and from Amiternum (p. 215). The chief of these are a statue of Hercules and a fine relief (the marble calendar from Amiternum is in the Sindaco's anteroom). The second and upper courts contain *Mediaeval* and *Renaissance Sculptures*. — First room: *Paintings* of the 15th cent.; wooden *Statue of St. Sebastian* (1478). Passage room: *Majolica of the Abruzzi*, the manufacture of which flourished mainly in the 17th and 18th cent. at Castelli, at the N. base of the Gran Sasso. Last room: *Coins, Church Plate, Choir Books; Embroideries* and *Lace* made at Aquila. — On the staircase are additional Roman inscriptions. The upper rooms contain *Paintings*, including several by Ruter (p. 213), but for the most part unimportant.

The third and fourth turnings to the left from the Corso beyond the Quattro Cantoni lead to *Santa Maria di Paganica*, an edifice of 1308 with a fine Romanesque portal. The third and fourth turnings to the right lead to *Santa Maria del Carmine*, with a Romanesque façade.

At the upper end of the Corso lies the little *Piazza Regina Margherita*, from which the Via Garibaldi diverges to the left and the Via del Castello to the right. At the other end of the Via Garibaldi, on the right, stands the church of *San Silvestro*, with Romanesque façade and side-portal, rebuilt after an earthquake in the 18th century. A little to the E. is the early-Renaissance church of *Santa Maria della Misericordia*, adorned on the outside with paintings

of 1545. Farther on, beside the *Hospital*, is a small church with a Romanesque façade and a curious painted portal, showing the Madonna and saints in the tympanum, with praying angels above (15th cent.).

If we follow the Via del Castello from the Piazza Regina Margherita, then turn to the left (not through the gate), we reach the Castello, a massive square edifice with low towers, constructed by the Spaniards in 1534 and surrounded by a moat. This point affords the best *View of the Gran Sasso, the town, and the mountainous environs. (Application for admission must be made to an officer.)

Outside the Porta del Castello is the (¼ hr.) interesting early-Renaissance burial-church of *Santa Maria del Soccorso*, with a façade of red and white marble. In the interior are two tombs by Ariscola, above one of which (1506) is a Pietà, and a polychrome altar of the same period. In front of the church is the entrance to the churchyard, the highest point of which affords a fine view.

To the S.E. of the station, inside the *Porta Rivera*, is the interesting *Fontana delle Novanta-Nove Cannelle*, erected in 1272 and restored in 1744 and 1871, with sides of red and white marble, from which the water spouts through ninety-nine different masks.

Ascent of the *Gran Sasso d'Italia*, see p. 216; to *Celano*, see p. 221. — About 5½ M. to the N.W. of Aquila, on the road to Teramo (p. 232) and Arquata (diligence; see *Baedeker's Central Italy*), is the village of *San Vittorino* on the *Aterno* (an excursion of 3-4 hrs.; carr. and pair 5 fr.), occupying the site of the celebrated ancient Sabine town of *Amiternum*, where the historian *Sallust* was born in 86 B.C. On an eminence which was once crowned by the ancient Arx, or citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of a theatre, an amphitheatre (on the right bank), and other buildings of the imperial epoch. Remains of a cyclopean building (Murata del Diavolo) also have been found here; and below the church of San Vittorino are early-Christian catacombs.

As the train proceeds we obtain a pretty retrospective view of Aquila. The scenery of the valley is very striking; to the N. the Gran Sasso d'Italia. 69 M. *Paganica*, 2 M. from the village of that name (p. 216); 74 M. *San Demetrio ne' Vestini*; 77½ M. *Fagnano Alto-Campana*; 81 M. *Fontecchio*, the village of which name is perched high up on the rocks to the left (2280 ft.). The valley of the Aterno, which the railway descends, contracts. — 84 M. *Beffi*, with a large castle to the left. — The train rapidly descends. — 87 M. *Acciano*; 90 M. *Molina*. Then three long tunnels; part of the line lies high above the river. — 95 M. *Raiano* (p. 221).

About 1¼ M. to the N.E. of Raiano, to the right of the road to (2½ M.) Pentima (p. 224), lie the ruins of the extensive ancient city of **Corfinium**, once the capital of the Pæligni. In B.C. 90 it was constituted the federal capital of the Italians during their struggle against the Romans for independence and called Italica, but a few years later it had to succumb to the Romans. — About ⅔ M. farther on, ⅓ M. from the village of Pentima, to the right of the road, is the *Cathedral of San Pelino*, a basilica of the 12th and 13th cent., with its well-preserved main apse at the W. end (key from the Canonico, in Pentima). The

interior, unfortunately modernized, contains a fine old pulpit (1170). The chapel of Sant'Alessandro, to the S. of the church, of the same date and perhaps incorporating antique walls, contains a small *Museum* of antiquities from Corfinium.

At Raiano the railway leaves the Aterno, which flows to the N.E. to Popoli, and begins to ascend the luxuriant valley of Sulmona, watered by the *Gizio*, a tributary of the Aterno. To the E. is the Maiella chain, and to the W. the hills enclosing the Lago di Fucino. — 102 M. *Sulmona*, see p. 222.

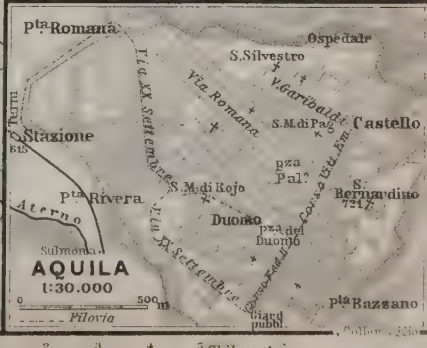
From Aquila to the Gran Sasso d'Italia. This ascent requires 1½-2 days, there and back. It is best made in summer (from the end of July) or autumn, as in spring the snow is a great hindrance. Meat and other provisions (including a share for the guide) must be brought from Aquila and fuel from Assergi. An excellent special map of the district has been issued by the Roman section of the Italian Alpine Club (1:80,000; with inset map on a scale of 1:25,000; 1887). Dr. Abbate's *Guide to the Abruzzi* (p. 211) also may be recommended. — We drive to *Assergi* (see below; tariff, see p. 212), where we find the guides (Bernardino, Domenico, Giovanni, and Francesco Acitelli). These, who have a key to the old Rifugio, are here only from May to Nov. (at other times apply to the Club Alpino Italiano, Vicolo Valdina 6, Rome). Guide's fee to the Rifugio and back in summer (June 1st-Oct. 31st), one day 7, two days 12 fr., in winter 10-15 fr.; to the summit, spending a night in the Rifugio, 20 and 45 fr.; with descent to Pietracamela (p. 217) 25 and 50 fr.; each addit. day 5 and 10 fr. Mule (here known as *vettura*) to the Rifugio 5 fr., there and back in 1 day 5, in 2 days 10 fr. The new Rifugio Duca degli Abruzzi, erected by the Italian Alpine Club in 1908 on the Portella arête, is available only for members of the club (key in Rome). In contrast to the old Rifugio of 1886 it occupies a position protected from drifting snow, while the route to it avoids the Passo della Portella, so justly dreaded in stormy weather.

Travellers usually drive in 1¾-2 hrs. to **Assergi** viâ (3½ M.) *Bazzano*, (2 M.) *Paganica* (2130 ft.; see p. 215), and (3 M.) *Camarda* (2735 ft.), the last being reached by a narrow rocky ravine. Assergi (2780 ft.) is finely situated at the foot of the Gran Sasso, 2 M. beyond Camarda. Additional provisions may be obtained in the rustic but very tolerable Alb. di Giacobbe. In the Piazza is the little church of *Santa Maria Assunta*, with a Renaissance façade and a 12th cent. crypt. — From Assergi we walk or ride in 3½-4½ hrs. by a path (rough at first), which passes (2½ hrs.) a good spring (Fonte di Portella; 6135 ft.) and the (¾ hr.; 7050 ft.) end of the bridle-path diverging for the new Rifugio (p. 217), to the *Passo della Portella* (7400 ft.), a narrow pass between the Pizzo Cefalone and the Monte Portella (p. 217), whence we survey the N. slopes of the Apennines as far as Ascoli. We descend and then reascend in ¾-1 hr. to the *Campo Pericoli*, inhabited in summer by shepherds, which may be reached also by a path ascending to the right, 5 min. beyond the head of the pass. Just beyond is the old *Rifugio* (7220 ft.), where the night is usually spent (primitive; no spring in the vicinity). A steep ascent of 2-2½ hrs. more, on foot, presenting no particular difficulty, but very fatiguing on

Anst. v. Wagner & Debes, Leipzig

Abbreviazioni: C.a Casa, C.le Colle, F.te Fonte, M.te Monte, P.zo Pizzo

Teramo
F. Fiumata
Fano Adriano
Nerito
C. Salvetti
C.le dei Palatini
Manzaferro
Cora
Intermesoli
C. Cavallo
C.le Varo
C.le S. Angelo
1388
C.le Pelato
Pietracamela
1005
Mad.na di Loreto
C.le Cepito
M. Forca di Valle
1240
C.le Cesa Nercia
1750
C. Viti
1366
C. Mistichiani
Forchetta
C.ma Alta
C. Prati d. Corte
C. Fabriani
Fano a Corno
2015
700
Arco Cigliano
2380
M. Corvo
2460
Grotta d. Cornacchie
Corno Piccolo
2657
Pietra d. Luna
S. Niccola
2269
Mass.o Cappelli
2628
P.zo Intermesole
2646
Conca d. Invalidi
2911
M. Corno
2912
Grotte dei Pastaccieri
1047
GRAN SASSO D'ITALIA
P.zo Camarda
2447
C.ma Malecoste
2532
Campo Pericoli
2498
Rifugio Duca d. Abruzzi
1962
Vado di Corno
P.zo Cefalone
Padella
2256
Portella
2388
M. Portella
1870
F.te di Portella
1587
Campo Imperiale
Macchia Grade
M. Uscandrone
2164
S. Clemente
M. della Scindarella
2237
2097
M. Paganica
F.te Perreto
Valle Fredda
Casure di Monterotondo
Assergi
847
Aragno
1536
C. Massimi
Camarda
834
1086
Mad.na di Camarda
550
Olmata Perino
F.lletto
Mad.na delle Grazie
1069
F.te della Formica
Mad.na d'Appari
650
PAGANICA



account of the loose footing, brings us past a spring on the *Conca degli Inválidi* to the summit. Experts may avail themselves of the arête. — The bridle-path diverging to the right (see p. 216), $^3/_4$ hr. above the Fonte di Portella, gradually ascends over grassy slopes below the Monte Portella to (1 hr.) the Portella arête, a little to the S. of its highest point. Here stands the new *Rifugio Duca degli Abruzzi* (7905 ft.; key, see p. 216); $^1/_2$ hr. below, to the S.E., is the Fonte delle Fondare (6520 ft.). From the new Rifugio we reach the summit in 3 hrs., either viâ the old Rifugio or by a route leaving this at some distance to the left.

The ***Gran Sasso d'Italia,** or *Monte Corno* (9560 ft., or, according to another measurement, 9585 ft.), is the highest peak of the Apennines. In formation it resembles the Limestone Alps of Tyrol, and on its elevated plateaux occur numerous funnel-shaped depressions ('doline') into which the rain and melted snow sink. The view is strikingly grand, embracing the whole of Central Italy, stretching on the W. beyond the Sabine Mts. and on the E. to the Adriatic Sea. The chief feature of the view, however, is the Gran Sasso itself, with the other ramifications of the Abruzzi. The other chief summits of the Gran Sasso group are the *Pizzo Intermesole* (8680 ft.), the *Corno Piccolo* (8650 ft.), the *Pizzo Cefalone* (8305 ft.), and the *Monte Portella* (7835 ft.), to the E. of which stretches the broad *Campo Imperiale.*

The ascent of the Gran Sasso from *Teramo* (p. 232) is less convenient, though the first ascent (by Orazio Delfico in 1794) was accomplished from this point viâ Isola. We drive (diligence daily as far as the bridle-path) by the Aquila road viâ Montorio (p. 232) up the valley of the Vomano to (15 M.; $3^1/_2$ hrs.) a point a little short of Fano Adriano (p. 232). We turn to the left here, by a bridle-path crossing high above the mountain-stream of the Arno, and ascend to ($4^1/_4$ hrs.) *Pietracamela* (3295 ft.; Alb. of Antonio Trentini). The sindaco here has a key of the old Rifugio (p. 216; guide, Pietro di Venanzio; tariff as from Assergi). The ascent to the old Rifugio viâ the Val Maone, past the source of the Rio Arno (4985 ft.) and across the Campo Pericoli, takes about $3^1/_2$ hrs.

13. From Rome to Castellammare Adriatico viâ Avezzano and Sulmona.

149 M. Railway in 6-$8^1/_2$ hrs. (express fares 29 fr. 65, 20 fr. 60, 13 fr. 35 c.).

From Rome viâ Tivoli to (33 M.) *Mandela* (branch to Subiaco), see *Baedeker's Central Italy.* — $35^1/_2$ M. *Cineto Romano;* 38 M. *Roviano.* The railway now leaves the valley of the Teverone and ascends to the N. by a steep incline to —

40½ M. **Arsŏli** (1552 ft.; *Albergo-Ristorante Roma,* next the post-office; *Ristorante-Caffè Arsoli,* Corso Umberto), a small and attractively situated town with 2050 inhabitants. From the S. side of the Piazza we proceed to the *Cappella di San Rocco,* which lies in the Borgo San Rocco and contains frescoes of the beginning of the 16th century. The plague-stricken St. Rochus is seen on the rear wall to the right of the Crucifixion. The *Castle* above the town, dating in part from the 11th cent., has been in the possession of the Massimi since 1574, and stands in a fine park. In the interior (shown on application by visiting-card) are two rooms with frescoes by the Zuccari (1573) and Marco Benefiale (1724), a collection of old armour and furniture, a laboratory of the 16th cent. with its books and vessels, and a gallery of beauties of the 18th century. The chapel-portal shows Cosmato work.

Pleasant excursions (carr. 8 fr. per ½ day, 10-12 fr. per day, with two horses 12-15 fr., obtainable from Perni, Borgo San Bartolomeo 9) may be made to the various picturesque hill-towns in the neighbourhood. Thus a road running first to the N. and then to the W. leads to (3 M.) *Riofreddo* (see below), whence it goes on to the N., affording fine views, to (3 M.) *Vallinfreda* and (2½ M.) *Vivaro Romano.* — Another road runs to (3¾ M.) the Piano del Cavaliere, which it reaches near *Pereto* (see below), and then ascends to the S.W. to (3½ M.) *Oricola,* the fine view from which is seen to best advantage from the tower of the Casa Nittoia (adm. on application). Or we may ascend to the S.E. through the valley of the Fiume Secco to (3 M.) *Rocca di Botte,* with an abbey-church of the 13th cent., containing a fine pulpit and tabernacle in the Cosmato style (bridle-path to Santa Maria dei Bisognosi, see below, in 1¼ hr.). About 2½ M. farther on lies *Camerata Nuova* (2660 ft.), whence we may ascend in 3 hrs. (even in winter) to the top of the *Monte Serra Secca* (5885 ft.), an admirable point of view (descent 2 hrs.; ascent from Santa Maria dei Bisognosi, see below, along the arête, ca. 3½ hrs.).

The train now threads a tunnel, passes the former Abbey of San Giorgio (13th cent.), and reaches (41½ M.) *Riofreddo.* The village lies about 1¼ M. to the W. of the railway, and at the beginning of it, to the left, stands the Cappella dell'Annunziata, containing frescoes of 1432.

A little to the N. of (43½ M.) *Pereto* (see above) lay the Æquian town of *Carsioli*, the ruins of which were used in the middle ages to build Arsoli (see above) and Carsoli. High up on a hill (3410 ft.) to the S.E. lie the church and convent of *Santa Maria dei Bisognosi,* with paintings dating from 1488 (in a chapel behind the church) and a wonder-working crucifix (visited on Sun. and on June 9th by many pilgrims from the surrounding districts; 3 hrs. from Carsoli by mule-path). — 46 M. **Carsòli** (1975 ft.; *Umberto Primo; Italia*), commanded by a picturesque ruined castle. In the Piazza is the handsome Gothic *Palace of the Orsini,* dating from the 15th cent. and now used as barracks for the carabinieri. The modern *Chiesa della Vittoria* preserves side-portals of the 13th century. About 550 yds. to the S.W. of the station is the Romanesque cemetery-church of *Santa Maria in Cellis,* built of ancient masonry

(frieze from a temple on the tower), which retains its old ambo and Easter candlestick and a wooden door of 1132 with reliefs of scenes from the life of the Virgin.

The railway now ascends the narrow valley to (50 M.) *Colli di Monte Bove*, beyond which we reach the tunnel of *Monte Bove*, the longest on the railway (more than 3 M.). 53½ M. *Sante Marie*. We then descend to —

56½ M. **Tagliacozzo** (2500 ft.; *Alb. dei Mille*, at the entrance to the town, R. 1½ fr.; *Capoccio*, at the station), a small town, visited as a summer-resort, situated at the mouth of a deep ravine, in which the *Imele* reappears after a brief subterranean course. The streets of the town ascend steeply from the handsome *Piazza*, which is surrounded by palazzi (Pal. Mastroddi, etc.). Here are the *Palazzo Ducale* of the 13-14th cent., now in the possession of the Barberini and partly restored and fitted up (key opposite), and the churches of *San Francesco* and the *Santissima Annunziata*, both with Gothic portals. About ¾ M. above the town is the little Lombard church of *Santa Maria del Soccorso* (several times altered), and ¾ M. farther is the ruined *Castle*, commanding a fine view. — The sources of the *Liris* lie 7 M. to the S., near *Cappadocia*. Battle of Tagliacozzo, see below.

The train now enters the fertile *Campi Palentini*, the most beautiful part of the ancient territory of the Marsi, surrounded by lofty mountains, the highest of which, the double-peaked *Monte Velino* (p. 220), to the N.E., is visible as far as Rome. — 61½ M. *Scurcola Marsicana* (2540 ft.), dominated by an old castle of the Orsini, with a fine view. In the church of *Santa Maria* is an old carved wooden figure of the Virgin from the abbey-church of *Santa Maria della Vittoria*, which was built by Charles of Anjou in commemoration of the battle of Tagliacozzo. This abbey-church, however, was soon destroyed, and its ruins lie about ⅔ M. to the N.E., at the point where the highroad crosses the Salto. Beyond the Salto extends the battlefield, where, on Aug. 23rd, 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated, notwithstanding the bravery of his knights, by Charles I. of Anjou, who had placed a part of his army in ambush (battle of Tagliacozzo; comp. p. 48).

The train next crosses the *Salto*, the *Himella* of antiquity. — 63 M. *Cappelle-Magliano*. Ascent of Monte Velino, see p. 220.

66½ M. **Avezzano** (2290 ft.; *Rail. Restaurant; Alb. Italia*, Via Umberto Primo 3, R. 2-2½ fr.; *Alb. Centrale*, in the Piazza; *Vittoria*, R. 2 fr., with livery stables; omn. from the station to the town 15, at night 25 c.) is a town of 8206 inhab., with a château built in 1490 by the Orsini and now belonging to the Barberini. Next the barracks in the piazza before the château is a small museum of antique sculpture. The palace of Prince Torlonia, at which a

permesso to see the reclamation-works at the Lago Fucino (see below) is obtained (gratis), contains a collection of objects found in the lake, including three ancient reliefs with landscapes from the banks of the lake. — From Avezzano to Roccasecca (Naples), see p. 226.

About 4 M. to the N. of Avezzano, at the base of Monte Velino (see below), lies the village of **Albe** (3330 ft.), the ancient *Alba Fucens*, reached from *Antrosano* (one-horse carr. to this point and back 3-4 fr.) by a walk of $^3/_4$ hr. It lay on the confines of the territories of the Vestini, Marsi, and Æqui, and, having received a Roman colony of 6000 souls in B.C. 303, it became the most powerful Roman stronghold in the interior of Italy. Three summits (that to the N.E. occupied by the present village) were strongly fortified and connected by a massive polygonal wall. In ascending from Antrosano we pass extensive remains of this wall, and the castle of the Orsini, in Albe, incorporates some of the masonry of the ancient fortifications. On the S. hill is a *Temple*, which has been converted into a church of *San Pietro*, with carved wooden doors of the 12th cent., eight Corinthian columns of marble, and some Cosmato work. The key is obtained from the Arciprete at Albe, who exhibits also the treasures of the parish-church of *San Nicola* (13-16th cent.). On the Colle di Pettorino, or S.E. hill, are large polygonal walls. Fine view of the valley.

The ascent of **Monte Velino** (8160 ft.) from Avezzano takes 1-2 days. From the station of Cappelle-Magliano (p. 219) a road leads viâ ($^1/_2$ M.) *Cappelle* and ($2^3/_4$ M.) *Magliano de' Marsi* (2390 ft.; diligence to this point) to ($5^1/_2$ M.) *Rosciolo* (2985 ft.; quarters at Gius. Bifaretti's), a village with a 13th cent. church. About $1^1/_2$ M. to the N. is the ruined abbey of *Santa Maria in Valle Porclaneta* (3300 ft.; key kept by the curé in Rosciolo), founded in the 11th cent. and containing an ambo and ciborium by Robert and Master Nicodemus (1150). From Rosciolo we ascend a steep path through the Orticito valley, with guide (Domenico Tiberi, Antonio and Giuseppe Nanni), to the ($4^1/_2$ hrs.) pass between the *Monte di Sevice* (7730 ft.) and Monte Velino, 1 hr. below the summit of the latter. The ascent from *Massa d'Albe*, 3 M. to the N. of Cappelle (see above; diligence), viâ Fonte Canale and the Monte Cafornia, takes $5^1/_2$ hrs. and is less convenient.

The now drained **Lago Fúcino** (2150 ft.), the ancient *Lacus Fucinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of a regular outlet the level of the lake was subject to great variations, which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in ancient times, but this object was not finally accomplished until last century. A tunnel or *emissarius* on the S.W. side, $3^1/_2$ M. long and 5-18 sq. yds. in section, was inaugurated in 52 A.D. by the Emp. Claudius, with a series of festivities including a sanguinary gladiatorial naval contest. This was the most gigantic undertaking of the kind ever known before the construction of the Mont Cenis tunnel, but it failed in its object owing to serious errors in construction. In 1854 Prince Torlonia undertook the draining of the lake on condition of becoming proprietor of the site when dry, and the work was finally completed by French engineers in 1875 at a total cost of 43 million francs. The reclaimed area (65 sq. M.), the largest inland lake ever drained by artificial means, is $12^1/_2$ M. long by 7 M. broad; at its lowest

point it is 2150 ft. above the sea-level, and at its highest 2195 ft. It is colonized by families from the prince's different estates, who grow potatoes, beetroots, etc.

An excursion to (5¼ M.) **Luco,** the ancient walled *Lucus Anguitiae*, about 5 M. from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations (permesso necessary, see p. 220). He should drive to the entrance of the new outlet *(Incile)*, 3 M. to the S. of Avezzano, which is 4 M. long and 24 sq. yds. in section and takes the place of the old emissarius.

68½ M. *Paterno.* — 72½ M. **Celano** (2820 ft.; *Alb. of Gaudenzi-Petrilli; Caffè Adriatico*), a town with 8430 inhab., rebuilt in 1227 after its destruction by Emp. Frederick II., is beautifully situated on a hill, 1¼ M. from the station (2410 ft.). It possesses handsome Romanesque-Gothic churches. The *Castle*, erected in 1392-1451, commands a beautiful view. Celano was the birthplace of Thomas of Celano (d. 1253), the supposed author of the celebrated Latin hymn, 'Dies iræ, dies illa'.

To the E. of Celano are the *Gole di Celano*, a romantic gorge accessible only in dry weather (guide desirable on account of falling stones). A good path, diverging to the left from the road, just short of the Capuchin convent, 1 M. to the S.W., leads to the entrance in ¼ hr. Thence to the narrowest portions, ½ hr. — From Celano to Aquila (p. 212), 30 M., a drive of 5 hrs. (motor-omnibus, coming from Avezzano, daily in 3 hrs.; fare 4½ fr.). The picturesque road, viâ *Ovindoli* (4635 ft.) and *Rocca di Mezzo* (4360 ft.), passes between the Monte Velino (p. 220) and the *Monte Sirente* (7700 ft.) and skirts the N.E. slope of the *Monte d'Ocre* (7230 ft.), finally crossing the valley of the Aterno in numerous windings. The Monte Sirente may be ascended from Rocca di Mezzo in ca. 4 hrs.

The train skirts the N. side of the former lake and beyond (75 M.) *Aielli* begins to ascend. 76½ M. *Cerchio.* Tunnel. 78½ M. *Collarmele*, in the narrow valley of the *Giovenco.* — 81½ M. *Pescina*, the seat of a bishop and birthplace of Card. Mazarin (1602-61), the celebrated statesman. The village of *San Benedetto*, 2½ M. to the S.W., occupies the site of *Marruvium*, the capital of the Marsi, remains of which are still visible. — 84½ M. *Carrito-Ortona*, picturesquely perched on an isolated rock.

On quitting the Giovenco valley the train penetrates the central ridge of the Abruzzi by the tunnel of *Monte Carro* (2⅕ M.). From (88 M.) *Cocullo* (2855 ft.), in a bare upland valley, a road leads over the mountain to (3½ M.) Anversa (p. 223). We now thread the tunnel of *Monte Luparo* (1 M. long) and cross the watershed between the valleys of Fucino and Sulmona. 92 M. *Goriano Sicoli.* — Beyond the following tunnel we obtain a splendid *View of the valley of Sulmona. Nearly 1000 ft. below us lies Raiano Inferiore; farther off, Pentima with the solitary cathedral of San Pelino (p. 215); in the middle distance, the isolated hill of Monte Cosimo (2210 ft.); in the background, the imposing mass of the Maiella. — 94 M. *Raiano Superiore*, nearly 3 M. from Raiano Inferiore, which is a station on the Sulmona and Aquila railway (p. 215).

The train now descends rapidly along the side of the valley,

passing through several tunnels, to (96½ M.) *Prezza.* It then runs to the S.E. through the picturesque valley of the *Sagittario*, crossing that stream beyond (100 M.) *Anversa-Scanno* (p. 223) by a two-storied viaduct of 16 arches. 102½ M. *Bugnara.*

107 M. **Sulmona,** junction of the line to Aquila (R. 12).

The STATION (good restaurant) is 1 M. to the N.W. of the town (electric tramway 20 c., luggage 10 c.; seat in a carriage 25 c., at night 40 c.; one-horse carr. 1 fr.).

HOTELS (comp. p. xx). *Italia*, in the town, R. 2 fr., well spoken of, *Monzù*, at the entrance of the town, with view, R. 1½ fr., both with frequented trattorie; *Vittoria*, in the main street, plain. — The strong wine ('vino cotto') of Sulmona has some reputation.

Sulmona or *Solmona* (1322 ft.), with 13,372 inhab., the ancient *Sulmo* of the Pæligni, was the birthplace of Ovid (43 B.C.-17 A.D.), who was much attached to this his 'cool home, abounding in water', as he calls it, and still lingers in the songs of the district as a sorcerer. It is picturesquely situated, being commanded on two sides by mountains, and still contains several mediæval buildings of architectural interest in spite of the ravages of the earthquake of 1706.

Facing the Giardino Pubblico, to the left as we walk from the station, is the cathedral of *San Panfilo*, repeatedly rebuilt, with some Romanesque (crypt) and Gothic (portal) remains. In 1908 it was redecorated by Tedeschi (Resignation of Cœlestine V., 'il gran rifiuto'; see p. 213). To the right, in the Via Ercole Ciofani (No. 67), at the corner of the Via Corfinio, is the *Palazzo Tabassi*, with a beautiful window; over the portal is the inscription: Mastro Pietro da Como fece questa porta 1448. In the *Museo Peligno*, in the convent of Santa Chiara in the Via Corfinio, is a St. Benedict by Raphael Mengs (from Santo Spirito, p. 223). Farther on, to the right, in the Corso Ovidio, are the church and palace of *Santa Maria Annunziata*, now used as a hospital. These buildings, begun in 1415 and probably continued by a Lombard pupil of Bramante, show an interesting mixture of Gothic and Renaissance details. Beyond them, to the right, is the *Grammar School*, in the court of which is a statue of Ovid (15th cent.; formerly on the façade of a palace). In the Via Panfilo Mazara, diverging farther on from the Corso Ovidio, to the right, is the church of *San Francesco della Scarpa*, on the site of an older church, a Romanesque portal of which is still preserved at the end of the Corso Ovidio, and serves as an entrance to the meat-market. Here, in the former monastery-court, to the right, is also the *Post Office*. Opposite the above-mentioned portal, to the left, are an aqueduct of 1256 and a tasteful fountain in the Renaissance style (1474). Picturesque costumes are seen in the Piazza Garibaldi at the Wed. and Sat. markets. Farther on, in the Largo del Plebiscito, to the right from the Corso Ovidio, is the Gothic church of *Santa Maria della Tomba*, built on the site of a temple of Jupiter(?; interior modernized in 1619).

If we take the wide road diverging to the right (N.) between the station and the town-gate, and then the fourth turning on the right (following the telegraph-wires), we reach (2½ M. to the N. of Sulmona) the former *Badia di Santo Spirito* (1125 ft.), built in 1259-85 and now a prison. The church (no admission) contains a monument by Walter of Alemannia (1412) and some fragments of frescoes. About 2 M. farther on (to the right from the Badia, then to the left), on the hillside, are scanty remains of the foundations of a Roman building known as the *Villa di Ovidio*. On the steep rocks of the *Morrone* (6755 ft.), to the W. of the ruins, picturesquely situated, is the *Hermitage of Coelestine V.* (4495 ft.; comp. p. 213).

About 20 M. to the S. of Sulmona lies *Scanno*, reached by carr. in 3¼-4 hrs. (fare with two horses, ca. 15 fr.). — A motor-omnibus (fare 2¼ fr.) plies twice daily in 1½ hr. from the station of Anversa (p. 222) to (13 M.) Scanno. Pedestrians (for whom the higher station of Cocullo, p. 221, is a more convenient starting-point, though no nearer) take 4½ hrs. (down 3 hrs.). We descend to the right just beyond the rail. station of Anversa and reach the road beyond the viaduct. Near (3 M.) *Anversa* (2000 ft.; poor osteria) the road from Cocullo joins ours on the right. Beyond Anversa we ascend the wild and rocky ravine of the *Sagittario* (to the left, above, *Castrovalve*), pass through the rocky gateway of *La Foce* to *Villalago* (5 M. from Anversa), and skirt the (1½ M.) *Lake of Scanno* (3050 ft.; 102 ft. deep). **Scanno** (3380 ft.; *Alb. Pace*, outside the village, pens. from 6 fr., well spoken of; *Alb. Lago di Scanno*, near the principal church, R. 1-1½ fr., plain but good), with 3309 inhab., is perhaps the finest point in the Abruzzi and has recently become a favourite summer-resort. The women of Scanno wear a peculiar costume. Pleasant walks may be taken to the N.W. to *Sant'Egidio* (¾ hr.), to the S.E. to *La Scaletta* (bridge over the Sagittario; 20 min.), etc.

The **Monte Amaro** (9170 ft.), the highest summit of the *Maiella Mts.*, may be ascended from Sulmona in about 7½ hrs. Bridle-path from *Campo di Giove* (see below; guide, Fortunato Rossetti, fee 15, in winter 25 fr.; mule 7 fr. per day) viâ *Fondo di Maiella* to the top, on which is a refuge-hut of the Italian Alpine Club. The Monte Amaro may be ascended also from *Caramanico*, see p. 225; or in 6 hrs. (bridle-path) from *Lama dei Peligni* (2195 ft.; Alb. del Cavallone; guide, Donato Ricchiuti), which lies at the S.E. foot of the mountain and is served twice daily by diligence from the station of Palena (see below; in 2½ hrs.). From Lama dei Peligni we may make an excursion (2 hrs.) also to the *Grotta del Cavallone* (1450 ft.), a huge stalactite cavern on the E. slope of Monte Amaro (adm., including illumination, 1-2 pers. 6, each additional pers. 3 fr.). The cavern is known also as the *Grotta della Figlia di Iorio*, from Gabriele d'Annunzio's drama.

From Sulmona to Isernia and Caianello (*Naples*), 109 M., railway in 6¼-8⅓ hrs. (fares 20 fr. 30, 14 fr. 25, 9 fr. 15 c.). From Sulmona (1322 ft.) the railway ascends, viâ (2 M.) *Introdacqua*, (12 M.) *Pettorano sul Gizio*, and (16 M.) *Cansano* (3280 ft.), to (19½ M.) *Campo di Giove* (4365 ft.; see above; Bucci's and Paolini's inns). The church at the S. end of this village contains some fine carved choir-stalls of the 16th century. Beyond Campo di Giove the line traverses for about 1½ hr. a mountain-plateau, where deep snow often lies for months in winter, while the temperature is chilly even in summer. — 27½ M. *Palena*. From the station (4100 ft.) a diligence runs viâ (7 M.) the village of *Palena* (2525 ft.) to (12 M.) Lama dei Peligni (see above). — 31 M. Station (4160 ft.) for *Rivisondoli* (4065 ft.; Alb. Gran Sasso, pens., incl. wine, 8 fr.) and *Pescocostanzo* (4575 ft.). — 33 M. **Roccaraso** (4055 ft.; *Palace Hôtel di Sciullo*, R. 3½-5, pens. 9-10 fr.; *Alb. Monte Maiella*, near the station, pens. from 9 fr.), at the S. end of a former lake-bed, is, like the places last mentioned, visited by Italians as a summer-resort. Fine excursions and ascents. Winter-sports are beginning here. — At (38 M.) *Sant'Ilario Sangro* the

train begins the descent into the green valley of the *Sangro*, the ancient *Sagrus*, which it crosses at (43 M.) *Alfedena-Scontrone* (2920 ft.). Alfedena (Alb. Aufidena), with remains of cyclopean walls, an antique necropolis, and a museum, is perhaps the ancient *Aquilonia* to which the inhabitants of Aufidena (see below) afterwards removed. Thence we may ascend, viâ *Barrea* (3540 ft.; Alb. Monte Greco), 7 M. to the N.W. (diligence 1 fr.), to the top of the *Monte Petroso* (7370 ft.; 3 hrs. from Barrea, 2 hrs. on mule-back), a fine woodland walk, and follow the ridge to the S. to (ca. 2 hrs.) the *Monte Meta* (7350 ft.). Another ascent from Alfedena is that of the *Monte Marsicano* (7355 ft.; ca. 3 hrs. from Opi), made viâ *Opi* (4100 ft.), 18½ M. to the N.W. (diligence viâ Barrea in 3¼ hrs.). — The line then descends the valley, viâ (15½ M.) *Montenero-Valcocchiara*, to —

48 M. **Castel di Sangro** (2595 ft.). The town (*Alb. di Roma*, R. 1½-3, clean), with 5386 inhab., prettily situated at the foot of lofty mountains, on the right bank of the wide and rapid Sangro, probably occupies the site of the ancient *Aufidena*. Its only objects of interest are a ruined castle with some cyclopean walls below it and the old church of *San Nicola*, by the bridge.

The railway again ascends, penetrates the hills separating the valley of the Sangro from that of the *Vandra*, an affluent of the Volturno, by a tunnel 2 M. long, and describes a curve round the Montagnola mountains. 54 M. *San Pietro Avellana;* 59 M. *Vastogirardi*. — 62 M. *Carovilli-Agnone*, the station (diligence once or twice daily in 3½ hrs.) for the summer-resort of *Capracotta* (1695 ft.; Hôt. Monte Campo, R. 2-4, pens. 7-10 fr.; Hôtel-Pension Cimalte; Alb. Quisisana), situated on the saddle between *Monte Capraro* (5644 ft.) and *Monte Campo* (5396 ft.). — From (66 M.) *Pescolanciano-Chiauci* a visit may be paid (diligence in 2 hrs.) to *Pietrabbondante*, with the ruins (theatre and temple; 2nd and 3rd cent. B.C.) of the Samnite *Bovianum Vetus*. — 69 M. *Sessano-Civitanova;* 74 M. *Carpinone;* 77 M. *Pettoranello;* 78½ M. *Pesche*.

80 M. **Isernia** (1495 ft.; *Rail. Restaurant*, very fair; *Alb. Sannitico; Alb. della Stazione*), the ancient Samnite town of *Æsernia*, formerly of importance on account of its strong situation on an isolated hill, now consists chiefly of one long main street (pop. 7926). A few Roman remains are visible at the church of San Pietro and elsewhere, and also some relics of the ancient polygonal walls. — Branch-line to Campobasso (see below).

84½ M. *Sant'Agapito;* 88 M. *Monteroduni;* 91½ M. *Roccaravindola*. — 95½ M. *Venafro*, the ancient *Venafrum*, a small town with a ruined castle, noted in Roman times for its oil (Horace, Odes ii. 6, 15). — 99 M. *Capriati al Volturno*. The village of Capriati lies 6 M. to the N.E. of the station and 3½ M. to the N.W. of *Prata Sannita* (1080 ft.), near which the small river *Lete* has been dammed to form a reservoir, the stream from which, with a fall of 1835 ft., provides the motive-power for electric works (8000 h.p.) supplying the Neapolitan industrial zone (comp. p. 40). — 100½ M. *Sesto Campano;* 104½ M. *Presenzano* (p. 8). — 109 M. *Caianello*, and thence to Rome or Naples, see p. 8.

From Isernia to Campobasso (*Benevento*), 37 M., railway in 2³/₄-3¼ hrs. (6 fr. 85, 4 fr. 80, 3 fr. 10 c.). — 2½ M. *Pesche;* 3 M. *Pettoranello;* 7 M. *Carpinone;* 11 M. *Sant'Angelo in Grotte;* 12½ M. *Cantalupo-del-Sannio-Macchiagodena;* 15 M. *San Massimo;* 18 M. *Boiano*, the ancient *Bovianum Undecimanorum;* 20½ M. *San Polo Matese;* 22 M. *Campochiaro;* 23 M. *Guardaregia;* 28½ M. *Vinchiaturo;* 31 M. *Baranello*. — 37 M. *Campobasso* (p. 234).

Beyond Sulmona the railway bends sharply to the N., towards the valley of the Aterno. — 110 M. *Prátola-Peligna*. Picturesquely situated on the hills to the right is *Rocca Casale*, with its castle.

113 M. *Pèntima*. The insignificant village lies about 1¼ M. to the S.W. of the rail. station (good road, omn.; shorter footpath

to the left). From Pentima to the Cathedral of San Pelino and the ruins of Corfinium, see p. 215.

116 M. **Pòpoli** (820 ft.; *Albergo-Ristorante Pescara*), a decayed town with 7565 inhab., situated at the junction of the roads from Pescara, Aquila, Avezzano, and Sulmona, is commanded by the ruined castle of the *Cantelmi*, who were once masters of the place. A little above the town the Gizio and Aterno unite to form the *Pescara*, along which the railway descends till it approaches the sea. Large electric works are under construction at the mouth of the river (comp. p. 40).

118 M. *Bussi*, with aluminium and chemical works. The valley is enclosed on both sides by abrupt cliffs. Tunnel. — 125½ M. *Torre de'Passeri* (Centrale; Sempione), picturesquely situated. Connoisseurs of early-Christian architecture should visit the Cistercian abbey of **San Clemente in Casauria*, 1¼ M. to the S. of Torre de'Passeri, founded by Emp. Lewis II. in 871. The church, an unfinished basilica of the 12th cent., somewhat disfigured by additions in the 15th cent., has a fine vestibule with quaint sculptures on the portal (ca. 1180) and bronze doors (1190) on which the estates of the abbey are recorded. In the interior are a pulpit, an Easter candlestick, fragments of a tabernacle of the 12th cent., and the tomb of Pope Clement I. (d. 100). The crypt dates from the original building. Near it, on the right bank of the Pescara, was the site of the ancient *Interpromium*, relics from which are still preserved in the church.

129 M. *San-Valentino-Caramanico* (ca. 495 ft.).

From the station a diligence runs every morning and afternoon in 3 hrs. (fare 1¾ fr.) to (13½ M.) *Caramanico* (see below), passing (4½ M.) *San Valentino* (1500 ft.) and (11 M.) *San Tommaso*. The church of San Tommaso at the latter possesses a sculptured portal of the 12th cent. and some frescoes of the 13th century. — **Caramanico** (1900 ft.; *Alb. La Salute*, pens. 7-8 fr., with large bath-establishment, open June-Oct.) is a frequented sulphur-bath. In the church of *Santa Maria Maggiore*, with a portal of 1470, is a gilded statuette of the Virgin, perhaps dating from the 11th cent., on a pedestal by Guardiagrele (14th cent.). Monte Amaro (p. 223) may be ascended hence in 6-7 hrs.

131 M. *Alanno;* 134 M. *Manoppello*. To the right on the hill is the secularized Cistercian abbey of *Santa Maria d'Arabona*, founded in 1208.

140 M. **Chieti.** – The Station (130 ft.) is connected by electric railway (5½ M., in ½ hr.; fares 70 c., 40 c.) with the town, which lies on the heights to the E. The terminus is in the Piazza Vittorio Emanuele. (Halfway to the town, ca. 300 yds. short of the tramway station Tricalle, is an octagonal Chapel of the Virgin built in 1317 on Roman foundations.) Carriages by the direct road to the town take ¾ hr.; the motor-omnibus from the station of Francavilla takes 1 hr. 5 min. (p. 232; thrice daily; 1½ fr.).

Hotels (in the town). *Vittoria*, in the Corso Marrucino, the main street, good, with frequented trattoria; *Albergo del Sole: Palomba d'Oro*. — *Caffè Barattucci*, in the main street.

Chieti (1082 ft.), the early Italic *Teate Marrucinorum*, capital of a province, with 24,341 inhab., is a clean and busy town, with some scanty remains of antiquity (amphitheatre, etc.), two churches with mediæval portals (Carmine, near the drill-ground, and Sant' Antonio Abbate), and a small Pinacoteca. From the Piazza Vittorio Emanuele in front of the modernized Cathedral of San Giustino, near the N. end of the main street, a promenade leads round the town, affording magnificent views of the Maiella group, the course of the Pescara, and the hill-country extending to the sea (finest from the drill-ground on the S.W.). The *Giardino Pubblico* is attractive. The order of the Theatines, founded in 1555 by Paul IV., who had been archbishop of Chieti, derives its name from this town.

From the station of Chieti a diligence runs to the W. thrice daily in $1^3/_4$ hr. (fare $1^1/_4$ fr.) to ($9^1/_2$ M.) *Pianella* (720 ft.; Pentima's Inn), where the church of San Michele Arcangelo possesses a portal and an ambo by Master Acutus (12th cent.). About $4^1/_2$ M. farther to the N. lies *Moscufo* (805 ft.; osteria), $^1/_2$ M. from which is the church of Santa Maria del Lago, with a carved ambo by Master Nicodemus (1158). — A diligence runs from Moscufo to Penne (p. 232) in $3^1/_2$ hrs., another to Montesilvano (p. 232) in $1^1/_2$-3 hrs.

The valley of the Pescara gradually expands. Beyond (148 M.) *Pescara* (p. 232) the line crosses the river. — 149 M. *Castellammare Adriatico*, see p. 232.

14. From Avezzano to Roccasecca *(Naples)*.

50 M. Railway in 3-$3^1/_2$ hrs. (fares 9 fr. 30, 6 fr. 50, 4 fr. 20 c.). The trains (no expresses) connect with those of the Rome & Naples railway. The passage of the valley of the Liris is one of the most attractive railway journeys in Italy.

Avezzano, see p. 219. The line crosses the Monte Salviano, and at ($5^1/_2$ M.) *Capistrello* (2103 ft.), where the emissarius of the Lago Fucino (see p. 220) issues from the mountain, it reaches the valley of the *Liris*, which rises at Cappadocia (p. 219), 7 M. to the N. It then follows the left bank of the river. To the W. of the railway, beyond the highroad, are the large electric works fed by the emissarius. The imposing pyramid of *Monte Viglio* (7075 ft.; ascended from *Filettino* on the W. side), to the W. of the Liris, dominates the view. — On a height on the right bank lies ($12^1/_2$ M.) *Civitella Roveto* (Alb. Rugora), the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. — 16 M. *Cività d'Antino* (2965 ft.; Pens. Cerrone, 4-5 fr.), the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino*, whence the fine waterfall of *Lo Schioppo*, $4^1/_2$ M. distant, may be visited. The beautiful oak and chestnut woods have of late been freely cut down. Farther on we see *Rendinara* (2968 ft.) in the distance to the right. — $20^1/_2$ M. *San Vincenzo Valle Roveto* (1915 ft.), $1^1/_4$ M. to the left of the railway.

23 M. **Balsorano.** The village (1410 ft.; no inn), about $1^1/_4$ M. to the E. (omn. 20 c.), has a château of the Piccolomini. To the W. rises the steep *Monte Pizzo d'Eta* (6683 ft.; laborious; guide necessary), which may be ascended in about 6 hrs. viâ *Roccavivi* (1475 ft.).

As the train leaves the station we see to the left a château of Count Balsorano (see below), scarcely $1^1/_2$ M. from the town. The railway crosses the Liris twice and follows its left bank, through the well-tilled valley, as far as Arce (p. 228). The abundance of water produces a verdant freshness such as is rarely seen in warm climates. After the fifth tunnel the castle and town of Sora come into sight.

31 M. **Sora** (920 ft.; *Hôtel di Roma; Albergo del Liri*), with 6050 inhab., is situated in the plain, on the right bank of the Liris, which flows in a semicircle round the crowded houses of the town. The Romans wrested the place from the Volsci and founded a powerful colony here in B.C. 303. The *Cathedral* stands on ancient substructions. On the precipitous rock above the town (1768 ft.) are remains of polygonal walls as well as traces of mediæval castles. The town was the native place of several celebrated men and the residence of others (the Decii, Attilius Regulus, the orator Q. Valerius, L. Mummius, etc.). The learned Cardinal Cæsar Baronius (1538-1607) was born at Sora. — The festival of Santa Restituta (May 27th) affords a good opportunity of seeing the picturesque costumes of the district.

34 M. **Isola** (710 ft.; *Alb. Meglio*, good; *Alb. Piemontese* or *Paesano*, R. $1^1/_2$-3 fr.; carr. to Arpino in $1^1/_4$ hr., 3 fr.), or *Isola del Liri*, a small town with 2384 inhab., which, as its name indicates, stands on an island in the Liris, consists of two parts, Isola Superiore and Isola Inferiore. The numerous waterfalls of the Liris and Fibrenus afford the motive power for several paper-mills *(cartiere)*, the oldest of which was founded by M. Lefebvre, afterwards created Count of Balsorano. — The road leading from the station, from which the road to ($4^1/_2$ M.) Arpino diverges immediately to the right, impinges at right angles on the old main street, which runs N. and S. To the right is the villa of the Count of Balsorano, with picturesque waterfalls on the other side of the road (*Le Cascatelle;* key at the mill of the Società Cartiere Meridionali, to the N. of the town, on the San Domenico road, see below).

About $^3/_4$ M. to the N. of Isola, in the direction of Sora, to the right of the highroad and near the confluence of the Liris and Fibrenus, lie the 12th cent. Cistercian church of *San Domenico* (at present under restoration) and the monastery founded by the Benedictine San Domenico Abbate, who was born at Foligno in 951. Hildebrand, afterwards Pope Gregory VII., was once a monk here. Here probably, in the delta of the Fibrenus, was situated the villa of *Arpinas*, the birthplace of Cicero, described by him in his treatise De Leg. 2, 3. The scene of the dialogue 'De Legibus' was the *Insula Arpinas*, which belonged to the estate. In the reign of Domitian the villa belonged to the poet Silius Italicus. The Liris was crossed by an ancient bridge above the island, the '*Ponte Marmone*', one of the three arches of which is still standing. — A road leads hence to the E.,

skirting the Fibreno, to (9½ M.) *Alvito*. A pleasant walk may be taken as far as the *Lago di Posta*, beyond which, in the background, appears *Vicalvi* (1935 ft.). We may reach the lake from the (1½ M.) *Ponte Tapino*, or we may go on 2 M. farther to the village of *Posta* (1410 ft.), on the other (E.) bank.

By turning to the left on reaching the main street from the station (see p. 227) we soon reach two magnificent *Waterfalls, 80 ft. in height, formed by the Liris in Isola Inferiore. The Cascata Grande, near the first bridge, is a perpendicular fall; the Cascata Valcatoio (to the right beyond the second bridge) is broken into several arms.

About 5½ M. to the W. of Isola (good road; carr. 3-4 fr.; motor-omn. to Frosinone, see p. 4) lies the Cistercian abbey of *Santi Giovanni e Paolo di Casamari*, an admirable example of Burgundian early-Gothic (1203-17), which is paralleled in Italy by Fossanova (p. 15) alone. The church, the cloisters, the chapter-house, and the 'foresteria' are excellently preserved. The refectory (12th cent.) is now used as a storehouse. At the convent is a dispensary, with liqueurs on sale. The name preserves the memory of the birthplace of Marius at *Cereatae*, afterwards known as *Cereatae Marianae*. Hence to (6 M.) *Veroli*, see p. 4.

37 M. *Arpino* (880 ft.) is the station for the town of that name, situated to the E. high above the valley.

Arpino (1475 ft.; *Alb. della Pace*, unpretending, see below) is a finely situated town with 3695 inhab., the ancient Volscian mountain-town of *Arpinum*, seized by the Romans in B.C. 305 and celebrated as the home of Marius and Cicero. It is reached from the station by road (2½ M.) or by a steep zigzag path (20 min.). The carriage-road (from Isola; carr., see p. 227) reaches the town on the N. side, beside the Alb. della Pace, once the residence of the well-known painter *Giuseppe Cesari* (ca. 1560-1640), more commonly known as the *Cavaliere d'Arpino*. A few yards farther on are the N. gate of the ancient wall (see below) and the Piazza. The *Town Hall* is embellished with busts of Marius, Cicero, and Agrippa.

To the E. of the present town the ancient wall, consisting of large irregular blocks of stone and interrupted at intervals by mediæval round towers, ascends the hill to the small upper town of *Civitavecchia* (2055 ft.), which probably lies on the site of the ancient citadel. An easy footpath leads to the top in ½ hr. from the Piazza, passing to the right of Sant'Andrea. On the top stands the *Porta dell'Arco*, a remarkable antique gateway with a pointed arch (overlapping vaulting; the support is modern). — At the W. end of the town, at the head of an abrupt slope descending towards the railway, stands the small octagonal church of *Santa Maria* (1475 ft.; view), perhaps on the site of an ancient temple.

41 M. *Fontana Liri*. — 43½ M. *Arce* (820 ft.) occupies a strikingly picturesque situation below the ancient and mediæval castle (1830 ft.; road up to the village of Rocca d'Arce, 1653 ft.) on the site of the *Arx Fregellana*, the older Fregellæ (comp. p. 4), destroyed in the Latin War. — The line here quits the valley of the Liris and runs to the S.E. to (50 M.) *Roccasecca* (p. 4).

15. From Ancona to Foggia *(Brindisi)*.

201 M. Railway in $6^3/_4$-$9^1/_4$ hrs. (express fares 38 fr. 40, 26 fr. 60, 17 fr. 25 c.). — Ancona is 346 M. distant from Brindisi, to which an express train runs daily in $12^1/_4$ hrs. in connection with the fast trains from Milan and Bologna (fares 58 fr. 10, 38 fr. 65, 24 fr. 80 c.; sleeping-car 17 fr. 50 c. in addition to 1st class fare); also once weekly (Sun.) the 'Peninsular Express' in $11^1/_2$ hrs. (from Bologna to Brindisi 15 hrs.; fare 103 fr. 90 c.), in connection with the P. & O. Co.'s steamers, carrying first-class passengers to Brindisi only.

The line skirts the coast; the towns, generally situated inland on the heights, communicate regularly with their stations by diligences, vehicles that have little pretention to comfort.

From Ancona viâ (4 M.) *Varano* and (10 M.) *Osimo* to (15 M.) *Loreto*, see *Baedeker's Central Italy*.

$17^1/_2$ M. *Porto Recanati* (4268 inhab.) is the station for Recanati, situated 7 M. to the W. (motor-omn. 5 times daily in 35 min.; 1 fr.; lose no time in taking seats).

Recanati (*Alb. Pace;* 15,297 inhab.), commanding charming views of the Apennines and the sea, was a fortified and important place in the middle ages. The motor-cars enter by the Porta Nuova, to the right of which, at the S. end of the town, is the palace of the *Leopardi* (adm. 9-12 & 2-5), containing the collections of the scholar and poet *Count Giacomo Leopardi* (p. 110), to whom a marble statue has been erected in front of the Municipio. The main street, to the left, traversing the town under various names, passes the churches of *Sant' Agostino* (left) and *San Domenico* (right), with Renaissance portals of 1484 and 1481. In San Domenico's is a fresco of the Apotheosis of St. Vincent Ferrer, by Lor. Lotto. The handsome *Municipio* contains two good works by Lor. Lotto (Madonna enthroned, 1508; Transfiguration, 1512), a bronze bust of Leopardi (see above) by G. Monteverde (1898) and various mementoes of that writer, and a charter of municipal privileges accorded to the town by Emp. Frederick II. in 1229. The *Cathedral of San Flaviano*, to the N., contains the unpretending tomb of Gregory XII. (1417; in the vestibule) and a good 15th cent. altar-piece (in the sacristy). In the small church of *Santa Maria sopra Mercanti* is an Annunciation by Lor. Lotto (key at the Municipio).

The train crosses the *Potenza*. 23 M. *Potenza Picena* (4818 inhab.) is named after a vanished Roman colony.

27 M. *Porto Civitanova*, at the mouth of the *Chienti*. To Macerata, Albacina, and Fabriano, see *Baedeker's Central Italy*. The town of Civitanova (2905 inhab.) lies 3 M. inland. — The railway crosses the Chienti. 31 M. *Sant' Elpidio a Mare*. The village of *Sant' Elpidio* lies 5 M. inland. — The *Tenna* is next crossed.

$36^1/_2$ M. *Porto San Giorgio*, with a handsome castle (1269).

From Porto San Giorgio to Amándola, $35^1/_2$ M., railway, crossing the hill on which lies (7 M.) *Fermo*, the chief intermediate station, and then ascending the valley of the Tenna. The principal station at Fermo (fares

hither 50 c., 35 c.) is beside the Porta Santa Lucia on the N.W. (omn. to the Piazza, 1/2 M.); there is a second station on the S.E., beside the Sotto-prefettura. — **Fermo** (1046 ft.; *Alb. Vittoria*, near the Piazza), the ancient *Firmum Picenum*, with 16,577 inhab. and the seat of an archbishop, became a Roman colony after the beginning of the First Punic War, and has continued since that period to be a town of some importance. At the *Porta San Francesco*, on the N.E., are seen remnants of the ancient cyclopean town-wall. The streets ascend somewhat precipitously to the height on which the handsome Piazza is situated. The *Town Hall* here contains some inscriptions, antiquities, and a piece of Flemish tapestry of the 15th century. On the Rocca stands the *Cathedral* (13th cent.), with an elaborate round window of 1348. In the vestibule is the Gothic monument of G. Visconti (d. 1366), by Tura da Imola. Outside the town we obtain fine views of the fertile district, the Apennines, and the sea.

The train next crosses the brooks *Ete Vivo* and *Aso*. — 43 M. *Pedaso*. — Near (48 M.) *Cupra Marittima* once lay the ancient town of that name, with a celebrated temple dedicated to the Sabine goddess Cupra, restored by Hadrian in 127 A.D. — 50 M. *Grottammare* (Alb. Manni) is frequented for sea-bathing (restaurant in the Stabilimenti di Bagno). A carriage-road, affording fine views, ascends along the left bank of the *Tesino* to (7 1/2 M.; diligence in 2 1/2 hrs.) *Ripatransone* (1620 ft.; Alb. del Leone), with 7232 inhab. and well-preserved fortifications (13th cent.).

53 M. *San Benedetto del Tronto* (Alb. della Ferrovia, clean, at the station), a small place on the coast, frequented for sea-bathing.

From San Benedetto to Ascoli Piceno, 20 1/2 M., branch-railway in 1 1/4-1 1/2 hr. (fares 2 fr., 1 fr.). The train ascends the fertile valley of the *Tronto*, passing *Porto d'Ascoli* (p. 231), *Monteprandone*, *Monsampolo*, *Spinetoli-Colli*, *Offida-Castel-di-Lama*, and *Marino del Tronto*. The line is to be continued to Aquila (p. 212).

Ascoli Piceno (500 ft.; *Posta*, Via Benedetto Cairoli 2, R. 2 fr., omn., very fair; *Picchio*, clean; *Caffè Meletti*, Piazza del Popolo), the ancient *Asculum Picenum*, with 14,700 inhab., the seat of a bishop and capital of a province, is situated on the S. bank of the *Tronto*. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *Monte dell' Ascensione* (3620 ft.), to the W. the *Monti Sibillini* (8130 ft.), and more to the S. the *Pizzo di Sevo* (7945 ft.). Ascoli, an ancient town in a commanding situation, the capital of the tribe of the Picentes, took a prominent part in the Social War against Rome and was captured and destroyed by Pompey. It acquired new importance under the Empire and in the middle ages; and numerous fine buildings of the pre-Renaissance period make a visit to it interesting (1/2-1 day). Ascoli was the principal scene of the activity of the painter and architect Cola Filotesio dell' Amatrice (1519-42).

From the station, which lies to the E. of the town, we proceed to the S.W. and crossing the Ponte Maggiore enter the Corso Vittorio Emanuele. The small Romanesque church of *San Vittore*, on the left, beyond the *Giardino Pubblico*, contains mural paintings of the 15th century. Farther along the Corso, to the right at the point where it joins the Piazza dell' Arringo, is the early-Romanesque *Baptistery*, opposite which is the *Cathedral of Sant' Emidio*, both on ancient foundations. The latter is Romanesque in plan, and has a dome over the crossing and a crypt. The nave is Gothic. The unfinished façade (1532) is attributed to Cola dell' Amatrice. In 1888 the whole building was restored and painted under the direction of Giuseppe Sacconi, who also designed the ciborium and the entrance to the crypt. The dome was decorated with frescoes by Cesare Mariani of Rome. The large chapel in the S. aisle contains a

large altar-piece by Crivelli (1473). The fine choir-stalls are late-Gothic. The treasures of the Canonica or sacristy include a silver statuette of St. Emidius by Vanini (1487) and a late-Gothic silver antependium, with numerous figures. — In the Piazza, which is adorned with a marble statue of Victor Emmanuel II., stands the Palazzo Comunale, dating from the 17-18th centuries. It is surrounded by the *Loggia dell'Arringo*, the meeting-place of the guilds, an arcade of the end of the 12th cent., recently freed from later additions. To the right, on the groundfloor, are the *Biblioteca Comunale* and the *Museo*. The latter contains interesting antiquities found in the vicinity. On the staircase are ancient statues and inscriptions, and on the upper floor is a *Picture Gallery*, including an almost completely ruined Vision of St. Francis by Titian (?), works of the school of Crivelli and by Cola dell'Amatrice and others, and also the 'piviale' of Nicholas IV., an embroidered cope presented by that pope to the cathedral in 1288. The cope was stolen in 1902 and sold to Mr. Pierpont Morgan, who, however, restored it in 1905 to its rightful owners.

The Via dei Buonaparte runs to the N. from the side-portal of the cathedral to the Corso Umberto Primo, which intersects the town from E. to W. Among the numerous ancient palaces in this Corso we note the Palazzo Malaspina (on the right), with an open loggia on the top story, by Cola dell'Amatrice. The Corso leads to the left to the Piazza del Popolo, which is surrounded by arcades. In this square rise the *Palazzo del Popolo*, a massive building of the 13th cent., remodelled in the 16th cent., the *Loggia dei Mercanti*, by Cola dell' Amatrice, and the Gothic church of *San Francesco*, built in 1262 and rebuilt in the 15th cent., with a portal in the Lombard style, supported by lions, and a pinnacled arcade on the side next the Piazza.

San Francesco is skirted on the W. side by the Via Trivio, the centre of traffic, the N. continuation of which, the Via Benedetto Cairoli, ends between the churches of *Santi Vincenzo ed Anastasio* (right; with a Romanesque façade) and *San Pietro Martire* (left; with two mural tombs in the Lombard style in the apse). The Romanesque *Casa Langobarda*, a little farther to the W., is said to be a private residence of the Lombard period. Close behind is a Roman bridge, affording a good view of the rapid Tronto (the Ponte di Cecco, by the prison $^1/_2$ M. downstream, is perhaps still older). We proceed to the S.W., past the church of *San Giacomo* (Romanesque façade), to the W. end of the town, where the *Porta Romana*, with remains of an aqueduct and other ancient masonry, terminates the Corso Vittorio Emanuele. — If we follow the Via Pretoriana, the S. continuation of the Via Trivio, turn to the right at the end, and then take the first turning on the left (Via della Piazzarola), we reach a ravine at the bottom of which flows the Castellano. To the right is the picturesque *Ponte di Porta Cartara*, a bridge of 1295 in three tiers, with an aqueduct dating from the 17th century. Passing below the latter we mount by a steep path to the *Fortezza*, or castle, which commands a fine view of town and mountains. We descend by the old bridle-path and then by a road ending in the Via Pretoriana. Halfway down is the Romanesque basilica of *Sant'Angelo*.

Mountain-roads lead from Ascoli to *Teramo* (22$^1/_2$ M.; p. 232; carr. about 12 fr.), via *Norcia* to *Spoleto* (see *Baedeker's Central Italy*), and through the valley of the *Aterno* to *Aquila* (p. 212).

Beyond (56 M.) *Porto d'Ascoli* (p. 230) the train crosses the *Tronto*, the ancient *Truentus*. — 61$^1/_2$ M. *Tortoreto-Nereto*.

68 M. *Giulianova* (Rail. Restaurant; Alb. Belvedere, R. 2-2$^1/_2$ fr.), a dirty little town (4493 inhab.) on the hill to the right, with a few pleasant villas, was built in the 15th cent. by the inhabitants of the ancient *Castrum Novum* (then named *San Flaviano*) on the *Tordino*.

From Giulianova to Teramo, 16 M., railway in 1¼ hr. (fares 1 fr. 60, 80 c.). The train ascends the valley of the Tordino, passing *Mosciano-Sant' Angelo*, *Notaresco*, *Bellante-Ripattone*, and *Castellalto-Canzano*. — **Tèramo** (870 ft.; *Albergo Giardino*, Piazza Cittadella, R. 2-3 fr., *Alb. Pellegrino*, Via dei Tribunali 9, both good; tramway from the station to the town, 15 c.), the ancient *Interamna*, is the capital of a province and the seat of a bishop, with 10,508 inhabitants. The *Cathedral*, with a Romanesque portal and baroque interior, was built in 1154 and remodelled in 1332. It contains a large altar-piece by *Iacobello del Fiore* and a silver antependium (1433-48) by the goldsmith *Nicola da Guardiagrele*, who carried on the old art of the Abruzzi on the lines laid down by Ghiberti. Near the Lyceum is a small *Museum* with sculptures and paintings. In the N. part of the town is the villa of the painter G. Della Monica (b. 1837), built in the style of a mediæval castle. — A road leads up the valley of the Vomano from Teramo, passing *Montorio al Vomano* (860 ft.) and *Fano Adriano* (2460 ft.), ascending between the *Monte Piano* (5615 ft.) and the *Monte Cardito* (5725 ft.), leaving *Monte San Franco* (7000 ft.) to the S.E., and then descending in many curves past *San Vittorino* (p. 215), where several roads meet, to (18 M.) *Aquila* (p. 212). Other roads lead from Teramo to *Atri* (see below) and *Ascoli* (p. 230). — Ascent of the Gran Sasso d'Italia, see p. 217.

The train crosses the *Tordino*, the ancient *Batinus*, and then beyond (73 M.) *Montepagano* the *Vomano (Vomanus)*. To the right a fine view is obtained of the Gran Sasso d'Italia (p. 217), which is here visible from base to summit. — 79 M. *Atri-Mutignano.*

Atri (1450 ft.; *Albergo del Teatro; Alb. Nuovo*), 8 M. inland (motor-omnibus 4 times daily in ¾ hr., fare 1 fr. 10 c.; other conveyances not always to be had), the ancient *Hatria*, is an episcopal residence, with 10,229 inhabitants. The Gothic *Cathedral*, dating from about 1300, with a baptistery of the 16th cent. and the chapel of St. Anna of about 1500, contains frescoes in the choir and a 15th cent. painting of the Madonna adoring the Child. It rests on extensive foundations of ancient origin, perhaps those of a temple, which were adorned to some extent with painting in the middle ages. Extensive view of the Apennines and the sea from the campanile.

83 M. *Silvi.* — The train now crosses the *Piomba*, the ancient *Matrinus*, 5 M. inland from which is situated *Città Santangelo* (1050 ft.). — 86½ M. *Montesilvano.*

Penne (1436 ft.; Alb. Rancascione), 16 M. inland (diligence or motor-omn.; fare 2 fr.), the capital of the district, with 9515 inhab., was the *Pinna* of the ancients and chief town of the Vestini, of which period various relics still exist. The Palazzo Aliprandi contains a collection of Abruzzi majolica (p. 214). — To Moscufo, see p. 226.

90¾ M. **Castellammare Adriatico** (**Rail. Restaurant; Globo; Milano; Leon d'Oro*), with 4976 inhab., junction for the line to *Rome*, *Avezzano*, and *Sulmona* (see R. 13), is much frequented for its excellent bathing-beach, in view of the Gran Sasso and Maiella (p. 223). — The train next crosses the *Pescara* river.

92 M. **Pescara** (*Gr.-Hôt. Pescara*, good, *Alb. Risorgimento*, both opposite the station), a town with 3631 inhab., is situated in an unhealthy plain. On the S., near a beautiful 'pineta', are sea-baths.

The train crosses the *Alento*. 96 M. *Francavilla al Mare* (Sirena, R. 2½ fr.), a small sea-bathing resort, was the birthplace of Gabriele d'Annunzio (1864). Motor-omnibus to Chieti, see p. 225.

A diligence plies daily in 3 hrs. (1 fr.) to *Ari* (935 ft.; Hôt. Anglo-Italiano, in a baronial château, pens. 5-6 fr. incl. wine), a pretty little summer-resort 15 M. to the S.W.

Beyond Francavilla a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

104½ M. *Ortona.* **Ortona a Mare** *(Gobbo,* R. 2 fr.; *Italia),* ¾ M. from the station, the ancient *Ortona,* a seaport town of the Frentani, is situated on a lofty promontory (wire-rope railway 10 c.), with a small quay on the shore below. Pop. 8667. Beautiful views towards the S. as far as the Punta della Penna (see below), especially from the dilapidated castle. The *Cathedral* has a portal of 1312.

Beyond Ortona the train passes through another tunnel and crosses two brooks. 109 M. *San-Vito-Lanciano* is the station for *Lanciano* (928 ft.; Corona d'Oro; Corona di Ferro), 8½ M. inland (omn. ¾ fr.), the ancient *Anxanum,* with 7642 inhabitants. The cathedral is situated on a Roman viaduct. Santa Maria Maggiore has a good portal of 1317. — Between San Vito and the next station (114 M.) *Fossacesia* are three tunnels, beyond which we obtain a pleasing survey of the peninsula, terminating in the *Punta della Penna.* The basilica of San Giovanni in Venere at Fossacesia dates from the 8-13th centuries.

Near (117 M.) *Torino di Sangro* the train crosses the *Sangro* (the ancient *Sagrus*). To the right rises the Maiella. — 121 M. *Casalbordino.* About 3 M. to the S. of the station, and 2 M. from the village of the name, is a celebrated pilgrimage-church (festival on June 11th). - We now thread three tunnels, beyond which Vasto becomes visible, on an olive-clad hill to the right. 130½ M. *Vasto.* The town lies 1¼ M. from the station.

Vasto (470 ft.; *Albergo dell'Indipendenza*), the ancient *Histonium,* with 10,090 inhab., lies high and commands fine views as far as the Tremiti Islands (see below) and Monte Gargano (p. 236). The small cathedral and the church of San Pietro have Gothic portals, of 1293 and 1195 respectively. The town-hall contains a small museum with inscriptions and other antiquities and a picture-gallery with works by *Filippo Palizzi* (b. at Vasto in 1818) and his brothers. In the environs are extensive olive-plantations.

Beyond (134 M.) *San Salvo* the train crosses the *Trigno,* Lat. *Trinius.* — 139 M. *Montenero.*

146½ M. **Tèrmoli** *(Alb. Vittoria),* the ancient *Buca,* a small town with 5124 inhab., close to the sea, has mediæval walls. Charming survey of the Maiella and Abruzzi, and of the *Trèmiti Islands* (the *Insulae Diomedeae* of mythology, still serving, as in antiquity, as a place of confinement) and Monte Gargano (p. 236) in the distance. The cathedral has a façade resembling that of the

cathedral at Foggia. In the vicinity are the remains of a castle of the Hohenstaufen.

From Termoli to Benevento viâ Campobasso, 107 M., railway in 7½ hrs. (fares 20 fr., 14 fr., 9 fr.). The journey on the whole is monotonous. — 5½ M. *Guglionesi-Portocannone;* 10 M. *San Martino in Pensilis;* 17½ M. *Ururi-Rotello;* 23 M. *Larino* (984 ft.), near the ruins of the ancient *Larinum* (to the S.W.); 31 M. *Casacalenda;* 33½ M. *Bonefro;* 36½ M. *Ripabottoni-Sant' Elia;* 41½ M. *Campolieto-Monacilioni;* 47 M. *Matrice-Montagano;* 51½ M. *Ripalimosano.* — 55 M. **Campobasso** (*Alb. del Sannio; Centrale*), the capital of a province and a place of some importance, with 11,273 inhab., is noted for its steel wares. In the Prefettura is a museum with Samnite weapons and other local antiquities. In the vicinity is the early-Romanesque church of Santa Maria della Strada. Branch-line to *Isernia*, see p. 224. — The railway here begins to descend the valley of the *Tanaro.* 69 M. *San Giuliano del Sannio.* — 71½ M. *Sepino*, so called after the ancient *Saepinum*, the ruins of which, now known as *Altilia*, lie 2½ M. to the N.W. of the station. — 76 M. *Santa Croce del Sannio;* 80 M. *Morcone;* 85 M. *Pontelandolfo;* 86½ M. *Campolattaro;* 90¾ M. *Fragneto-Monforte;* 92½ M. *Pescolamazza;* 99 M. *Pietra Elcina.* — 107 M. *Benevento*, see p. 238.

Beyond Termoli, where the cactus first makes its appearance, the scenery is less attractive. The train crosses the *Biferno*, Lat. *Tifernus.* — 151 M. *Campomarino*, 157 M. *Chieuti*, Albanian settlements. From Chieuti a road runs to the town of *Serracapriola* (885 ft.). We next cross the *Fortore*, the ancient *Frento.* — 164 M. *Ripalta.*

Near Ripalta, on June 15th, 1053, the Normans defeated and captured Pope Leo IX. and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred Apulia, Calabria, and Sicily on the brothers Humphrey and Robert Guiscard, a grant which was ultimately fraught with the consequences so important to Rome and the papal throne as well as to the Normans.

To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland in order to avoid the promontory of *Monte Gargano* (p. 236), which has several peaks about 3300 ft. in height. The district is malarial. — 173½ M. *Poggio Imperiale;* 176 M. *Apricena.* — 182½ M. *San Severo*, a dirty town with 28,550 inhabitants. — 191½ M. *Motta.*

201 M. **Foggia** (*Railway Restaurant*, D. 3½ fr., tolerable). — Hotels. *Milano e Vittoria*, Via Maddalena, R. 2½ fr., trattoria well spoken of; *Traballesi*, Corso Garibaldi; *Risorgimento*, Piazza Lanza, R. only. — Restaurants. *Lanza*, next the Risorgimento; *Strasburgo*, in the main street. — One-horse carr. to the town, ½ fr.; omnibus to the town 10 c. — Diligence to Troia, see p. 241. — Foggia is overcrowded during the great market held in May.

Foggia (243 ft.), the capital of a province formerly called the *Capitanata*, and the junction of the coast-railway and the line to Benevento and Naples (R. 16) and of three branch-lines (pp. 235, 236, 257), is a clean, thriving town, with 49,031 inhabitants. It is well situated from a commercial point of view, and forms the central point of the great Apulian plain. The name is probably derived from the pits or cellars (Lat. *foveae*, now called *fosse di grano*) in which the inhabitants store their grain. On the left, opposite the first

houses of the town, $^1/_4$ M. from the station, is a portico forming the entrance to the *Giardino Pubblico*, beyond which is a botanic garden. We reach the main street *(Corso Vittorio Emanuele)* by crossing the tree-shaded Piazza Lanza diagonally to the right. To the left in the piazza rises a monument to *Vincenzo Lanza* (1784-1860), a physician and patriot, who was born at Foggia. After 5 min. we cross the Corso Garibaldi and in 3 min. straight on we reach the *Piazza Federico Secondo*, situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who frequently resided at Foggia. Built into the wall of a modern house in the Via Pescheria, which diverges from the piazza to the right, is a gateway belonging to the old palace of the emperor, bearing an inscription of the year 1223 relative to the foundation. Leaving the Piazza Federico Secondo and turning to the left we soon reach the *Cathedral*, erected by the Normans about 1179 in the Pisan style, partly destroyed by an earthquake in 1731, and afterwards re-erected in a more modern style. The façade only has been preserved, and that in an altered form. The entrance to the crypt, of the 13th cent., with its four ancient columns, is on the right side.

A great part of the spacious plain around Foggia is used as a sheep-pasture *(Tavoliere di Puglia)*. Trees cannot grow on this plain, owing to the solid limestone near the surface that their roots cannot penetrate. During the summer the flocks graze on the mountains, and in October they return to the plain by three great routes (Tratturi delle Pecore). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures into a royal domain in 1445. The number of sheep supported by these pastures amounted to $4^1/_2$ million at the close of the 16th century, but owing to the progress of agriculture is now reduced to less than half a million.

About 3 M. to the N. of Foggia, on the *Celone*, the ancient *Aquilo*, are the scanty remains of the ancient town of *Arpi*, said to have been founded by Diomedes.

From Foggia to Manfredonia, $22^1/_2$ M., railway (three trains daily) in $1^1/_4$ hr. (fares 1 fr. 50, 80 c.). — 10 M. *Amendola;* 15 M. *Fontanarosa.*

$22^1/_2$ M. **Manfredonia** *(Alb. Concordia*, R. only; *Alb. Manfredi; Trattoria Eden*, in the Piazza; Brit. vice-consul, *Franc. Cafarelli)*, a quiet town with 9746 inhab. and the seat of an archbishop, was founded by King Manfred about 1263 and destroyed by the Turks in 1620. It now contains no buildings of importance, but part of the mediæval fortifications is well preserved. Owing to the sheltered situation of the town, which lies to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily in character.

About 2 M. to the S.W. of Manfredonia, on the road to Foggia and visible from the railway, is the *Cathedral of Santa Maria Maggiore di Siponto*, a fine example of the Pisan style of the 12th cent., with a crypt. The tastelessly restored interior contains a 'miracle-working'

Madonna. This church is part of the scanty remains of the ancient *Sipontum*, which became a Roman colony in B.C. 194. About 4½ M. farther on the road passes *San Leonardo*, a former lodge of the Teutonic Order, founded by Hermann von Salza, much used as a hospital at the time of the crusades. It is now a 'masseria', or farm-house, and very dilapidated, though it retains two fine portals.

A road (carr. ca. 10 fr.; diligence daily, up in 3½ hrs., down in 1½-2 hrs., 1¼ fr.), ascending in 21 windings, leads hence to (10½ M.) **Monte Santangelo** (2765 ft.; *Alb. di Michele Rinaldi*, commonly called *Fradiavolo; Alb. di Gius. Milano*), with a picturesque castle (1491) and a famous old sanctuary of *San Michele*, where a great festival is celebrated on May 8th. The chapel consists of a grotto, which, as the legend runs, was chosen as a shrine by the Archangel Michael himself, who appeared to St. Laurentius, Archbishop of Sipontum, in 493. A flight of 86 steps descends to the church from the vestibule beside the three-storied campanile of 1273. The bronze doors, with scenes from Scripture, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni MLXXVI' (comp. p. 204). The bishop's throne dates from the 12th century. The '*Tomba di Rotari*' is an interesting domed building from the Norman period, with some notable sculptures. Adjacent is the church of *Santa Maria*, begun in 1198, with a fine portal. — This is the best starting-point for the ascent of *Monte Calvo* (3465 ft.), the culminating point of **Monte Gargáno**, which rises to the N. of the road to (13½ M.) *San Giovanni*. Between Monte Santangelo and *Vico* (road) lies the extensive beech-forest called *Bosco d'Umbra*, which stretches down to the sea. Farther to the N. is *Ischitella;* towards the E., on the coast, is *Vieste*. A road (diligence) leads from Monte Santangelo to the E. to (6¼ M.) *Mattinata*. The entire peninsula belongs geologically to the Dalmatian limestone plateau and was separated from Italy by an arm of the sea as late as the tertiary period.

From Foggia to Lucera, 12½ M., railway (four trains daily) in ca. 40 min. (fares 80, 50 c.).

Lucèra *(Alb. Sirena*, in the Corso, R. 2 fr., very fair; *Garibaldi)*, a town with 16,962 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. A visit to it takes 2-3 hrs. and is well worth while.

Lucceria is first heard of during the Samnite wars, and in B.C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. of our era, but was destroyed in 663. It was at length restored by Frederick II., who in 1233-45 transplanted hither the last 20,000 Saracens from Sicily, bestowing on them religious freedom and enlisting his body-guard from their number. They were in consequence staunch adherents of the Hohenstaufen family and accorded an asylum to the wife and children of Manfred after the battle of Benevento (p. 239). They were, however, subdued by Charles of Anjou in 1269, and in 1300, after an attempt to throw off the yoke of Charles II., were compelled to embrace Christianity.

The town lies on a lofty plain, which slopes imperceptibly towards the S. and E. and abruptly towards the N. and W. On the W. side the plateau projects, forming a kind of peninsula, on which (¾ M. from the town) stands the *Castle* (823 ft.), erected in 1233 by Frederick II. but rebuilt by Pierre d'Angicourt in the reign of Charles I. It is a well-preserved example of a mediæval stronghold and occupies the site of the ancient Arx.

The Castle, which is in charge of a keeper, is entered by a door in the front. The fortifications on the side next the town, with circular towers at the angles, were built by the Hohenstaufen, while the rest of the enclosing wall dates from the Angevin period. In the interior some vaulted cisterns have been discovered, and also the remains of the two-storied chief building. The view embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of San Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi (p. 259).

The old *Cathedral*, which had fallen into ruin in the time of Frederick II., was restored in the Gothic style after 1300. The pilasters of the nave are in verde antico. The right transept contains a beautiful figure of the Madonna in marble, on a monument of 1605. Below the choir is a crypt. — A statue of Venus, a large mosaic, and a few inscriptions dating from the ancient Luceria are preserved in the *Municipio*, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

About 8 M. to the N.N.W. of Lucera, reached by a drive over very rough roads in 2½ hrs., lie the scanty relics of the *Castel Fiorentino*, where Emp. Frederick II. died in 1250, in his 56th year. Extensive view. — Road (diligence) to the S. from Lucera to (11 M.) *Troia* (p. 241).

16. From Naples to Foggia *(Ancona)*.

123 M. Railway in 5-6 hrs. (fares 23 fr., 16 fr. 10, 10 fr. 35 c.; express 25 fr. 25, 17 fr. 65, 11 fr. 45 c.). [From Naples to Ancona, 324 M., express train in 11½ hrs.; to Bologna, 450½ M., in 16½ hrs. (fares 67 fr. 85, 44 fr. 60, 28 fr. 65 c.).] — The slow trains are always behind time.

Naples, see p. 24. — The line describes a wide curve through the most fertile and highly cultivated portion of Campania. An occasional glimpse of Vesuvius is obtained to the right. — 6 M. *Casoria*, connected with Naples by an electric tramway (Line B, p. 30). 8½ M. *Frattamaggiore-Grumo;* 10 M. *Sant'Antimo.*

To the N., between the villages of *Pomigliano* and *Sant'Arpino*, are some scanty remains of the Oscan town of *Atella*, where the 'Fabula Atellana', or early-Roman comedy, first originated. It was afterwards superseded by Aversa (see below).

12½ M. **Aversa** (*Alb. Motti; Alb. dell'Aurora;* electric tramway to Naples, see p. 30, Line C), a town with 23,189 inhab., was founded in 1029 as the first settlement of the Normans, who afterwards became so powerful. The cathedral of *San Paolo* and the church of *San Lorenzo* (outside the town) preserve traces of Norman architecture. On Sept. 18th, 1345, King Andreas of Hungary, husband of Queen Johanna I. of Naples, was assassinated by Niccolò Acciaiuoli in the palace of Aversa. The light and rather acid wine of Aversa is called Asprino.

18 M. *Marcianise.* — 22 M. *Caserta*, see p. 11.

The line now gradually ascends; to the right, a view of the Campanian plain; to the left, the mountains. Two tunnels. — 26 M. *Maddaloni Superiore;* the town lies below the line.

The train descends and passes under the *Ponti della Valle*, an imposing aqueduct in three stories, about 210 ft. in height. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from Monte Taburno (see below; a distance of 25 M.). The towers connected with it are seen on the hill to the left. — A little beyond (30 M.) *Valle di Maddaloni* we cross the *Isclero*, on which, $2^1/_2$ M. upstream, lies *Sant'Agata de'Goti*, on the site of the ancient *Saticula*.

$33^1/_2$ M. *Frasso-Dugenta*. The train enters the broad and fertile valley of the *Volturno* and crosses its tributary, the *Calore*. — Beyond (38 M.) *Amorosi* the train follows the right bank of the Calore. $40^1/_2$ M. *Telese-Cerreto*. **Telese** (197 ft.; *Grand-Hôtel Telese*, pens. 9-12 fr.), a poor village on the hill to the left, is visited in summer for its carbonated sulphur springs, which are used both for bathing and drinking (special train from Naples daily from July 3rd to Sept. 20th). A little to the N.W., on the road to (2 M.) *San Salvatore Telesino*, are a few relics (walls, amphitheatre, etc.) of the Samnite *Telesia*, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonized by Augustus. In the 9th cent. the town suffered severely from an earthquake, and it was at length entirely destroyed by the Saracens. A diligence runs hence to Piedimonte d'Alife (p. 12) in $2^1/_2$ hrs.

$43^1/_2$ M. *Solopaca;* the small town (4848 inhab.) is pleasantly situated $1^1/_2$ M. to the S.W., at the foot of *Monte Taburno* (4095 ft.), on the left bank of the Calore. — 48 M. *San Lorenzo Maggiore*, on the hill to the left. — Tunnel. — 51 M. *Casalduni-Ponte*, where the Calore is crossed by an iron bridge. The valley contracts; to the right on the hill lies *Torrecuso*. — Near ($55^1/_2$ M.) *Vitulano* are quarries of brecciated marble known as Lumachella. Tunnel.

60 M. **Benevento.** — The Station (*Restaurant*, good) lies $^3/_4$ M. to the N. of the town; one-horse cab 50 c., two-horse 1 fr., after dusk 60 c. or 1 fr. 30 c.; one-horse cab per hour 70 c.

Hotels. *Villa di Roma*, Corso Garibaldi 160, opposite the Municipio, R. $2^1/_2$-3 fr., with good trattoria and caffè; *Locanda di Benevento*, Piazza Dogana, small but clean; *Manfredi*, *Milano*, at the entrance to the town, still plainer. — The liqueur called 'Strega' is a specialty of Benevento. — The sights of the town may be visited in 3 hrs.

Benevento, a town with 17,227 inhab., situated in a fertile district, on a hill between the rivers *Sábato* and *Calore*, was formerly the capital of a papal province of the same name. It consists of one main street and narrow side-streets.

Beneventum, founded according to tradition by Diomedes, or by the son of Ulysses and Circe, was originally called *Maleventum*, but the name was changed when it became a Roman colony in B.C. 268. It lay at the junction of the Via Appia with four other Roman roads, and became one of the most important places in S. Italy. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy.

In the 11th cent. Emp. Henry III. ceded the principality of Benevento to Pope Leo IX., after which it belonged to Rome. In 1241 the town was partly destroyed by Frederick II. From 1806 to 1815 Benevento was the capital of the short-lived principality of that name, which Napoleon I. granted to Talleyrand.

The road from the station crosses the Calore by a handsome bridge.

Above this, on the right bank, are visible scanty remains of the Ponte della Maurella, near which, according to tradition, was the temporary grave of the young King Manfred, who on Feb. 26th, 1266, in a battle with Charles I. of Anjou on the neighbouring plain, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolomeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde (probably the modern Castellano, an affluent of the Tronto, p. 231). Dante records this in his Purgatorio (iii. 124-132).

Skirting the verge of the town, to the left, we reach on the N. side *Trajan's Triumphal Arch, or the *Porta Aurea*, dating from 115 A.D., one of the finest and best-preserved Roman structures in S. Italy, and somewhat resembling the Arch of Titus at Rome. It was erected by the Roman senate and people in expectation of the emperor's return from the East, where, however, he died in 116. It is constructed of Greek marble and is 50 ft. in height, the passage being 27 ft. high. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

Outer Side. To the left of the inscription, Assembly of the Gods (only half-preserved; Bacchus, Ceres, Diana, and Silvanus are recognizable). To the right, Dacia supplicating Trajan. The frieze represents the triumph of Trajan over the Dacians. Below this, on the arch, a River God and Goddess, with Autumn and Winter as putti. Above, to the left, Two representatives of a town (goddess in the background) commended to Trajan by a hero; below, Barbarians before Trajan (headless); between them, Jupiter; above, on the right, Mars conducting Fortuna (with the rudder) to the emperor; below, Treaty with a barbarian country. — *Passage.* R. Trajan sacrificing to Jupiter; l. Trajan distributing corn among the people. Above, Trajan crowned by Victory. — *Inner Side.* To the left of the inscription, Assembly of the Gods (Hercules, Minerva, Bacchus, Jupiter, Ceres, Juno, Mercury); on the right, Trajan entering the Capitol. Above the arch, Two Victories; lower, Spring and Summer. Above, to the left, Treaty concluded in the presence of Diana and a local deity; below, Three Gods, recognizable by the mural crown, wreath, and cornucopia, with Romans; above, to the right, Treaty; to the left, Procession.

Following the *Town Walls* (to the right if we approach from the town), which, as well as the town itself, contain many ancient stones, we proceed towards the S. to the *Castle*, erected in the 14th cent. (containing a small museum of Roman architectural fragments, etc.). The pleasant promenade (Villa; closed at noon) adjoining it commands an excellent survey of the valley of the Sabato and the mountains.

From this point we follow the main street (Corso Garibaldi), passing the new *Palazzo Provinciale*, to a small piazza with a modern obelisk, in which is the church of *Santa Sofia*, a circular

edifice of the Lombard period, erected about 732-774. It is now modernized. The spherical vaulting is borne by six antique granite and two antique marble columns. We enter to the left, by the cloisters of a suppressed Benedictine monastery, with slender columns and horse-shoe arches (12th cent.?). Above the capitals are curious sculptures (representing the months, etc.).

Farther on, to the left, beyond the *Theatre* and *Post Office*, is the *Town Hall*. To the right is the Piazza Papiniano, with an obelisk, erected in 1872, consisting of two independent fragments. These and other fragments, now in the bishop's palace and the castle, belong to two obelisks erected (according to the inscription) in front of the temple of Isis in 89 A.D. by a certain Lucilius in honour of the Emp. Domitian. — We next reach the piazza in front of the cathedral.

The *Cathedral is a beautiful edifice in the Lombard-Saracenic style, dating from the 11th cent. and rebuilt about 1200. The campanile was erected in 1279; in the wall are ancient reliefs in marble, one representing a wild boar, the cognizance of Benevento. The principal door is of bronze, adorned with bas-reliefs of New Testament subjects (12-13th cent.). The modernized interior is in the form of a basilica, with double aisles borne by ancient columns and a flat ceiling of 1678. It contains ambones of 1311, on which the mosaic decoration is inferior to the plastic adornment, and an Easter candlestick of the end of the 13th century. In the treasury (best visited ca. 9.30 a.m.) are vestments and utensils dating mainly from the time of Benedict XIII. (archbishop of Benevento in 1686-1724) and a bronze chest with sculptures and enamels (11-12th cent.).

To the left of the cathedral is the *Episcopal Palace*, an insignificant building dating from various periods. Descending to the right of the church we pass through three archways, take the fourth turning on the right (Vico I Triggio), and reach the scanty relics of the ancient *Theatre*. By following the second street parallel to this Vico to the right (Via Porta Arsa), passing through a gate, and skirting the Sabato, we reach the (10 min.) ancient *Ponte Lebbroso*, by which the Via Appia once led to the town. Probably the first arch only, in ashlar-work, on which now stands a mill, is Roman; the others are later. This point may be reached also by following the main street beyond the town, and then descending to the left. About 200 yds. from the Ponte Lebbroso in the direction of the town rises the large church of the *Madonna delle Grazie*. On the slope in front of it lie the ruins of *Santi Quaranta*, an extensive structure of brick with a cryptoporticus and colonnades, probably part of a bath-establishment.

From Benevento to *Termoli*, see p. 234. — From Benevento to *Naples* viâ *Avellino* and *Nola*, see R. 17; to *Naples* viâ *San Martino* and *Cancello*, see pp. 12, 13.

The Railway crosses the *Tammaro*, a tributary of the Calore, just short of (64 M.) *Ponte Valentino*, and follows the uninteresting N. bank of the latter stream, through its narrow valley, to (68½ M.) *Apice*. The construction of the railway from this point to Bovino was attended with great difficulty, owing to the soft nature of the soil, which is liable to be undermined by water. — 77 M. *Montecalvo-Buonalbergo*. Montecalvo lies on the hill to the right. Four tunnels, the third of which (Galleria della Starza) is more than 1½ M. long. We then cross the watershed between the Tyrrhenian Sea and the Adriatic. — 84½ M. *Ariano di Puglia* (1509 ft.); the town (2680 ft.) is not visible from the line. — Then a long tunnel, beyond which we descend the *Valle di Bovino*, the narrow valley of the *Cervaro*. — 91 M. *Savignano-Greci*, two villages situated high up on the hills to the right and left. — 94½ M. *Montaguto-Panni*, to the left and right, both loftily situated. — We follow the left bank of the Cervaro, threading two short tunnels. — 97 M. *Orsara di Puglia*. — 102½ M. *Bovino*. High up on a hill to the S.W. lies the town, the ancient *Vibinum*, used in the middle ages by the Pisans as an emporium for their exportation to the Levant.

107 M. *Giardinetto* is the station for **Tròia** (1440 ft.; *Alb. Aquilino*, R. 1½ fr.; *Alb. di Pazzi*), 7½ M. to the N.W., a walk of 2 hrs. A diligence plies at 5 a.m. and 12.30 p.m. in 2 hrs., fares 1½, 1¼, or ¾ fr.; same charges from Foggia (p. 234), 13½ M., and from Lucera (p. 236), 11 M. *Troia* was a colony founded in 1017 by the Greek prefect Bugianus (p. 246), on the site of the ancient *Æcae*. The interesting **Cathedral* was built in 1093-1125, but the upper part of the façade, adorned with a rose-window and sculptures, the choir-apse, and the interior were restored in the 13th century. The bronze doors, by Oderisius of Benevento, date from 1119 and 1127; they are embellished with niello-work (portraits, biblical scenes) and reliefs. The ambo, dating from 1169, originally belonged to the small domed church of *San Basilio* (early 11th cent.).

At (118 M.) *Cervaro* diverges the railway from Foggia to Rocchetta Sant'Antonio and Potenza (see p. 257). We finally traverse the Tavoliere di Puglia (p. 235) to (123 M.) *Foggia* (p. 234).

17. From Naples to Benevento viâ Nola and Avellino.

78½ M. Railway in 4-5½ hrs. (fares 14 fr. 65, 10 fr. 25, 6 fr. 60 c.). The line diverges from the Naples and Rome railway at Cancello and runs viâ Nola, skirting the Apennines, to Avellino, whence it goes on to Benevento. From Naples to (21 M.) *Nola* in 1-1¼ hr. (fares 3 fr. 95, 2 fr. 80, 1 fr. 80 c.). — Railway from Naples to Baiano viâ Nola, see p. 242. — *Comp. the Map at p. 106.*

From Naples to (13½ M.) *Cancello*, see pp. 13, 12.

21 M. **Nola** (131 ft.; *Campidoglio,* Via Duomo 60, R. 2 fr.), with 11,927 inhab., is situated in one of the most fertile regions of Campania and ranks among its most ancient towns.

Founded soon after B.C. 170, under the name of *Uria,* by the Daunians or Etruscans, and afterwards Samnite, the town was captured in B.C. 313 by the Romans, under whom it changed its name to *Nola* and rose to considerable importance. The numerous Greek vases found here testify to its intimate relations with Naples. Faithful, like Naples, to the Romans, Nola successfully resisted the attacks of Hannibal after the battle of Cannæ (p. 246); and in the following year (B.C. 215) its inhabitants under the command of the brave M. Marcellus succeeded in repulsing the invader. From 90 to 80 B.C. the town was held by the rebellious Samnites; in 73 it was plundered by the servile bands of Spartacus; and in 155 A.D. it was destroyed by Genseric. The Emperor Augustus died here in 14 A.D., in his 76th year, in the room where his father Octavius had breathed his last. — In the 5th cent. St. Paulinus, Bishop of Nola (b. at Bordeaux in 351, d. 431) and an accomplished poet, is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On the last Sun. in June a great festival is celebrated in his honour; eight lofty and gaily adorned towers of light woodwork (so-called 'Lilies') and a ship bearing the image of the saint are drawn through the streets in procession.

Near the main railway station is a circular temple, built of white marble, with a statue of St. Felix. The interior of the *Cathedral* was destroyed by fire in 1870 but has since been restored. The Piazza del Duomo is embellished with four antique figures in relief. — Farther on the first street to the left leads to the Piazza Giordano Bruno, with a monument (restored in 1888) to the memory of the free-thinker *Giordano Bruno,* born at Nola in 1548, who on Feb. 17th, 1600, terminated his eventful career at the stake in Rome. *Giovanni Merliano* (1478-1558), the celebrated Neapolitan sculptor, better known as *Giovanni da Nola,* also was born at Nola.

About $^1/_2$ M. to the N.E. of the town is situated the *Seminary,* where several Latin inscriptions and the so-called *Cippus Abellanus,* a remarkable inscription in the Oscan language found in the ruins of Abella (see p. 243), are preserved. Above the seminary (5 min.) is the Franciscan monastery of *Sant'Angelo* (15th cent.), commanding a view of the fertile plain; to the left is Monte Somma, behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni. To the S. is a Capuchin monastery, above which to the S.E. the ruined castle of *Cicala* (738 ft.) picturesquely crowns an eminence.

Nola is connected with Naples by a Local Railway as well as by the main line (17 M., in $1^1/_4$ hr.; fares 1 fr. 70, 1 fr. 30, 85 c.). The train starts at Naples from the Nola-Baiano Station (Pl. H, 3; p. 59). The line traverses Campania, offering numerous picturesque views. Stations: $1^3/_4$ M. *Poggioreale* (p. 39); $6^1/_4$ M. *Casalnuovo* (p. 13); $6^3/_4$ M. *Talona;* 8 M. *Pomigliano d'Arco;* 10 M. *Castello di Cisterna;* $10^1/_2$ M. *Brusciano;* 11 M. *Mariglianella;* $12^1/_2$ M. *Marigliano* (p. 10); 13 M. *San-Vitaliano-Casaferro;* $13^1/_2$ M. *Scisciano;* $15^1/_2$ M. *Saviano;* 17 M. *Nola* (see above). — Beyond Nola the railway goes on to Baiano. Stations: $17^1/_2$ M. *Cimitile,* with an ancient basilica (San Felice), built in the 5th cent. and laid bare in 1890, containing the tombs of St. Felix, the first bishop of Nola, and

of St. Paulinus (p. 242), a Roman sarcophagus adorned with reliefs, etc.; 18½ M. *Camposano;* 19¼ M. *Cicciano;* 20½ M. *Roccarainola.* — 23 M. *Avella-Sperone.* Avella is a little to the S.W. of the site of the classic *Abella*, near which are extensive plantations of hazel-nuts, the 'nuces Abellanæ' of antiquity. 23½ M. *Baiano.* From Baiano diligence to Avellino once daily in 2¾ hrs., 1 fr. (also a motor-omnibus).

25½ M. **Palma** (216 ft.; *Alb. Fornari*), picturesquely situated on the slopes of the Apennines opposite Ottaiano (pp. 10, 133), with 6571 inhab. and an ancient château, is commanded by an extensive ruined castle on an adjacent hill (1197 ft.).

30½ M. **Sarno** *(Albergo di Francesco Pinto)*, a town with 15,130 inhab. and numerous cloth-mills, lies on the *Sarno* (see below), which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold (994 ft.). In front of the town-hall is a statue of Mariano Abignente, one of the thirteen knights who took part in the tournament at Barletta (p. 246). — *Ferrovia Circumvesuviana* to Pompeii and Naples, see p. 133.

Several copious springs rising at the foot of the mountains, between Sarno and Nocera (p. 192), give rise to the river *Sarno*. These springs are fed by the water that sinks into the numerous rifts and fissures in the neighbouring mountains, leaving the mountain-valleys almost destitute of streams. The limestone deposits (travertine; pietra di Sarno) that collect around the springs were used even in Pompeii as building-material.

The view now becomes more limited. Tunnel. 36 M. **Codola**; branch-line to Nocera, see p. 192. — 37 M. *Castel San Giorgio.* — 41 M. **Mercato San Severino** *(Caffè-Ristorante*, beside the church). The principal church contains the tombs of Tommaso da San Severino, high-constable of the kingdom of Naples in 1353, and of several princes of Salerno. Railway to Salerno, see p. 197.

The line now turns to the N. Numerous tunnels. 44 M. *Montoro Inferiore;* 52 M. *Solofra.* — 54½ M. *Serino.*

About ⅔ M. to the N.E. of the station of Serino is the chief source of the Naples water-supply (p. xxix), which may be reached from Avellino by carriage in 1 hr. (permesso necessary from the authorities, p. 97). The water is conducted round the N. base of the Monte Vergine chain viâ Montesarchio and Cancello to the reservoirs at Capodimonte.

59½ M. **Avellino** (1150 ft.). The town *(Albergo Centrale*, good, obliging landlord, who provides guides for Monte Vergine; *Roma)*, with 20,250 inhab., lies 1¾ M. to the W. of the station (omn. 25 c., carr. 50 c.). Avellino, the capital of a province, is the junction of a branch-line to *Rocchetta Sant'Antonio* (see p. 244). The name is derived from the ancient *Abellinum*, the ruins of which are 2½ M. to the W., near the village of *Atripalda.*

From Avellino we may visit Monte Vergine, a famous resort of pilgrims (donkey 4-5 fr. and fee; provisions should be brought from Avellino). We follow the Ospedaletto road from the town for about ½ M., and then ascend the well-shaded bridle-path to the right, which, crossing the road several times, leads to *Ospedaletto* in 1¾ hr. Donkeys may be hired here also. From Ospedaletto a bridle-path leads to (1¼ hr.) the convent of **Monte Vergine** (4165 ft.), founded in 1119 on the ruins of a temple of Cybele, some remains of which are shown in the convent.

The Church contains a miraculous picture of the Virgin and the tombs of Catherine of Valois, who caused the picture to be brought hither in 1310, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the left side of the high-altar is a chapel with the Roman marble sarcophagus destined for himself by King Manfred, which, when that monarch fell at Benevento (see p. 239), was given by Charles of Anjou to one of his French attendants. The chapel of the Sacrament contains the ciborium in Cosmato work presented in 1290 by Charles Martel, king of Hungary. At Whitsuntide (comp. p. 36) and on Sept. 7-8th about 70-80,000 pilgrims visit the convent, many of the penitents ascending barefoot and crawling on their hands and knees from the church-door to the altar.

From the convent we may ascend to the (3/4 hr.) top of the mountain (4290 ft.), commanding a magnificent survey of the bays and the extensive mountainous district.

The descent from the convent (1/2 hr. longer) may be made to the road viâ Mercogliano, with fine views on the E. as far as the Mte. Vulture (p. 259). Experienced walkers may take numerous short-cuts (no paths) through the chestnut-woods, while the last curve of the road above Mercogliano is avoided by a bridle-path. From *Mercogliano* (osteria in the Piazza, very fair) a road leads to the E. to the (1/4 hr.) *Convento di Loreto*, where the abbot and older monks live in a large octagonal building designed by Vanvitelli. The convent archives and 'spezieria' are here also. Thence the road descends to the E. to the (1/2 hr.) highroad, which it strikes about 1 1/4 M. to the W. of Avellino.

65 M. *Prata-Prátola;* 67 M. *Tufo;* 69 M. *Altavilla Irpina;* 71 1/2 M. *Chianche;* 77 M. *Benevento (Porta Rufina).* — 78 1/2 M. *Benevento* (p. 238).

From Avellino to Rocchetta Sant'Antonio, 74 M., railway in 4 1/2-5 hrs. (fares 5 fr. 20, 2 fr. 60 c.; no express train). The line, which crosses 24 bridges and threads 17 tunnels, ascends the valley of the *Calore*, at first towards the E. and then towards the S. Thereafter it descends along the *Ofanto*, at first to the E. and finally to the N. On starting it crosses the valley of the *Sábato* by a viaduct 70 ft. high. 4 1/2 M. *Salza Irpina;* 5 1/2 M. *Parolise-Candida;* 7 M. *Montefalcione;* 10 1/2 M. *Montemiletto.* The Ponte Principe at (13 M.) *Lapio* is 135 ft. above the bottom of the Calore valley. 13 1/2 M. *Taurasi;* 15 1/2 M. *Luogosano-San-Mango;* 16 M. *Paternopoli;* 20 1/2 M. *Castelfranci;* 23 M. *Montemarano;* 25 1/2 M. *Cassano Topino;* 27 1/2 M. *Montella;* 30 M. *Bagnoli Irpino;* 33 1/2 M. *Nusco*, with a few antique remains. — 38 M. *Sant'Angelo dei Lombardi.* About 3 1/2 M. to the N.W. of the town (2700 ft.; diligence from the station in 1 1/2 hr.), near the Chapel of Santa Felicita (2526 ft.), to the W. of the road to *Frigento*, is the *Sorgente Mefita*, the *Lacus Amsanctus* described by Virgil (Æneid vii. 565). This is a small crater-like basin, on the surface of which large bubbles collect, filled with carbonic acid gas and perhaps also hydrogen gas. In dry weather the water evaporates and the gases, which are deadly to small animals, arise from fissures in the ground. — 40 M. *Lioni;* 43 1/2 M. *Morra Irpino;* 48 M. *Conza-Andretta;* 50 1/2 M. *Cairano;* 54 M. *Calitri* (injured by an earthquake in 1910); 56 1/2 M. *Rapone-Ruvo;* 61 1/2 M. *Monticchio*, on Monte Vulture (p. 259); 63 M. *Aquilonia;* 65 M. *Monteverde* (p. 259); 68 1/2 M. *Pisciolo.* — 74 M. *Rocchetta Sant'Antonio*, see p. 257.

18. From Foggia to Brindisi and the Apulian Peninsula.

Railway to *Brindisi*, 146 M., in 4½-8 hrs. (express fares 29 fr., 20 fr. 20, 13 fr. 10 c.; comp. p. 229). — From Brindisi to *Otranto*, 53½ M., in 4 hrs.; beyond Lecce there are no second-class compartments. — Excursions in the country are usually made here in two-wheeled *Sciarrabà's* (a corruption of the French 'char-à-bancs'). The average charge per day is 6-7 fr., fee included, and the average journey 30 M.

Foggia, see p. 234. On the right lies the extensive *Tavoliere di Puglia* (p. 235). Beyond it, to the S., rises *Monte Vulture* (p. 259).

12½ M. *Orta Nova*. At (22 M.) *Cerignola* a branch-railway (3¾ M., in ¼ hr.) diverges for the wine-growing town of *Cerignola* (405 ft.; Italia), with 32,028 inhab. and a few antique remains. — The line approaches the coast. Cotton-plantations begin here. — 32½ M. *Trinitapoli*. — 35 M. *Ofantino*. Branch-line (3 M., in 25 min.) to the large salt-works of *Margherita di Savoia*. — The train crosses the *Ofanto*, the ancient *Aufidus*, the last river of the E. coast, with banks covered with underwood. Between two ranges of hills to the right lies the broad plain of Cannæ (p. 246). To the S. is Castel del Monte (p. 247).

42½ M. **Barletta** *(Railway Restaurant)*. — Hotels. *Albergo Savoia*, Via della Libertà 4, near the station, R. 2 fr.; *Fanfulla*, Via Garibaldi, R. 2½ fr., with a frequented trattoria, good; *Risorgimento*, with trattoria, opposite the last, plainer. — Cab, ½ fr. — British Vice-Consul, *A. Reichlin*. — Lloyd's Agents, *Reichlin & Co.*

Barletta, the ancient *Barduli*, is a seaport with 40,497 inhab. and an extensive wine-trade. From the station a street leads straight on to the *Piazza d'Azeglio*, with a monument to Massimo d'Azeglio (d. 1866), the statesman and poet, whose novel 'Ettore Fieramosca' deals with the tournament of Barletta (p. 246). Farther on, to the right, is the Corso Vittorio Emanuele, in which is the Gothic church of *San Sepolcro*, built at the close of the 12th cent. in the Burgundian style, but disfigured by restorations in the 18th century. On the rood-loft are remains of Byzantine frescoes. In front of the church is a bronze statue 14 ft. high, representing either the Emp. Heraclius or Theodosius. The Via Garibaldi and the narrow Via del Duomo lead hence to the E. to the *Cathedral of Santa Maria Maggiore*, the Romanesque W. part and campanile of which date from 1139-56, the Gothic choir from the 13th century. This church contains the tomb of a Count of Barbi and Mühlingen (d. 1566), with a German inscription (left aisle), a 13th cent. tabernacle (in the choir), and the Madonna della Vittoria, the only extant signed work by Paolo de' Serafini of Modena (early 15th cent.). Behind it is the *Castello*, dating from the time of Charles V. (1537) but incorporating parts of an older building. To the W., at the harbour, is the 18th cent. *Porta di Mare*, to the S. of which, in the narrow

Via Sant'Andrea, is the church of *Sant'Andrea*, with an interesting portal (13th cent.) and a Madonna by Alvise Vivarini (1483; in the sacristy). To the W. is the *Palazzo Fragianni-La Marra* (Via Cialdini 49), which has an elaborate baroque façade and a large loggia facing the sea.

In the wars between Louis II. and Ferdinand the Catholic Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat (Disfida) took place in the vicinity (between Andria and Corato, see p. 247) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Colonna and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

From Barletta to Spinazzola, 41 M., railway in $2^1/_2$ hrs. (fares 3 fr. 65, 1 fr. 80 c.). — $9^1/_2$ M. *Canne*, on the right bank of the Ofanto, occupies the site of the ancient **Cannæ**, where the Romans were signally defeated by Hannibal in B.C. 216. The Roman army, under the Consuls Lucius Æmilius Paulus and Caius Terentius Varro, consisted of 80,000 foot and 6000 horse, that of Hannibal numbered 40,000 foot and 10,000 horse. After various changes of position the two armies engaged on the left bank of the Aufidus, the right wing of the Romans and the left wing of the Carthaginians leaning on the river. The Gallic and Spanish legionaries opened the battle by a successful attack on the Carthaginian centre, but Hasdrubal, at the head of the Carthaginian cavalry on the right wing, quickly put the Roman horse to flight and then attacked the legions in the rear. About 70,000 Romans were left on the field, including Æmilius Paulus the consul, and 10,000 were taken prisoner. A few thousands rallied at Canusium (see below), while the consul Varro with 70 horsemen escaped to Venusia. Hannibal lost only about 6000 men. Rome was now at the conqueror's mercy, but instead of marching against the city Hannibal advanced into Campania, the greater part of which promptly surrendered to him. — In 1019 an Apulian and Norman army under Melo of Bari was defeated at Cannæ by the Greek prefect Basilius Bugianus. In 1083 Cannæ was taken and destroyed by Robert Guiscard.

$15^1/_2$ M. **Canosa di Puglia** (505 ft.; carr. 30 c.; *Albergo Canne; Nuovo Mondo*), with 24,230 inhab., lies on the slope of a hill. Of the ancient *Canusium*, once a prosperous town, a gate (Porta Varrense, on the road to Cerignola), ruins of an extensive amphitheatre (interesting for archæologists only), and other relics still exist. Numerous painted vases, golden trinkets, etc., have been discovered in the neighbourhood (small collection in the *Museo*). The exterior of the principal church of *San Sabino* (consecrated in 1101) has been altered by later additions, but the original Byzantine plan of the 11th cent., with its five domes, has been restored. The pavement is now several feet below the level of the street. In the interior are several antique columns; the tomb of the saint is in the confessio or crypt. The choir contains a marble episcopal throne by Romualdus (1078-89) supported by elephants, and in the nave is a marble pulpit of ca. 1120. In the S. court (door in the S. aisle; locked) is the *Tomb of Boemund (d. 1111), son of Rob. Guiscard and one of Tasso's heroes, with bronze doors by Ruggero of Melfi. The court of the Palazzo Bovio and some others in the town are interesting also. Large olive-plantations in the neighbourhood, which, like the whole of Apulia, also yields excellent wine.

$27^1/_2$ M. *Minervino Murge* (1460 ft.), with 17,385 inhab.; 33 M. *Acquatetta*. — 41 M. *Spinazzola*, on the railway from Gioia del Colle to Rocchetta Sant'Antonio (see p. 258).

From Barletta to Bari viâ Andria, $40^1/_2$ M., steam-tramway in $2^3/_4$-$3^1/_2$ hrs. (fares 4 fr. 90, 3 fr. 50, 2 fr. 10 c.). — 6 M. **Andria** (495 ft.; *Albergo Vittoria*, in the Piazza Vittorio Emanuele; *Stella*, close by, both with trattorie and very fair), with 49,967 inhab., founded about

1046, was a favourite residence of the Emp. Frederick II., whose second wife Iolanthe of Jerusalem died here in 1228 after having given birth to a son (Conrad). Both Iolanthe and Frederick's third wife, Isabella of England, who died at Foggia in 1241, were interred in the interesting old *Cathedral* of Andria. In the crypt, which has recently been brought to light, were discovered several graves and the remains of some sculptures and mural paintings. On the *Porta Sant'Andrea*, or *dell'Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria fidelis nostris affixa medullis*, etc. The old church of *Sant' Agostino* (1230; with a fine portal) was the property of the Teutonic Order until 1316. About $^3/_4$ M. to the W. outside the Porta dell' Imperatore, is the interesting church of *Santa Croce* (with remains of paintings of the 14-15th cent.), and $1^1/_2$ M. farther on is the pilgrimage-church of the *Madonna dei Miracoli* (with remains of Byzantine paintings), both of which are partly hewn in the rock.

To the S. of Andria, on the summit of one of the barren hills of the Murge (p. 257), is the imposing ***Castel del Monte** (1770 ft.), erected about 1240 by Frederick II., in the early-Gothic style but with many archaistic details. At a later period the castle served as the prison of the sons of Count Manfred and it afterwards passed into the hands of the Carafa, from whom it was acquired by the state in 1876 (custodian, but no refreshments). It is an equilateral octagonal building of two stories, with octagonal turrets at the corners and a portal in the antique style. Each story contains eight rooms, of which those on the upper floor have beautiful Gothic windows. Above the door leading to the court are the remains of an equestrian statue, such as is seen in several castles of Frederick II. High up on the walls of the court is an ancient relief. This height commands a fine view of the sea, the valley of the Ofanto, Monte Vulture (p. 259), etc. It is $9^1/_2$ M. from Andria by road (carriage-and-pair from Barletta to the Castle in $2^3/_4$ hrs., ca. 12 fr. for the day), but a better road is that from Corato (see below; sciarrabà 6-8 fr.); carr.-and-pair from Trani viâ Corato to the Castle in $2^1/_2$-3 hrs., ca. 15 fr. for the day.

Beyond Andria, $^1/_2$ M. to the right of the road, is a modern monument (Epitaffio) said to mark the spot where the tournament of Barletta (see p. 246) took place. The railway intersects several 'sheep routes' (see p. 235). — 15 M. *Corato* (760 ft.; Roma; Villa di Napoli), with 41,739 inhabitants. — 20 M. **Ruvo di Puglia** (853 ft.; *Alb. Roma; Napoli*), with 23,975 inhab., the ancient *Rubi*, famous for the numerous and beautiful vases found in the Apulian tombs in its environs. A good collection may be seen in the *Palazzo Iatta*. The tombs have since been covered up again. The *Cathedral*, a Norman building of the 12-13th cent. with a fine portal, contains frescoes of the 15th century. On the cornice of the nave above the N. aisle, near the W. end, are several heads admirably cut in imitation of the antique style (best seen from the terrace of the house opposite). The *Pal. Spada* has an interesting Renaissance court. — 23 M. *Terlizzi*. — 31 M. **Bitonto** (387 ft.; *Alb. Poveromo*, unpretending), the ancient *Butuntum*, with 27,039 inhab. and large manufactures of salad-oil, retains its old walls in good preservation. The *Cathedral*, built about 1200 and recently restored, is one of the purest examples of the Lombard-Byzantine style of this district. It contains handsome arcades leading to the women's galleries and two ambones, one showing traces of Saracenic workmanship while the relief on the back of the other (executed by Master Nicolaus in 1229) apparently refers to Emp. Frederick II. The crypt has twenty-four columns. The *Palazzo Sylos-Labini* has a rich Renaissance court (1500). — $40^1/_2$ M. *Bari*, see p. 248.

The line now skirts the coast. The country is luxuriantly fertile and is chiefly famous for its large olive-plantations, of which there are no fewer than 232,000 acres in the province of Bari. The

district in which the finest salad-oil is produced extends from Barletta and Canosa, past Bari, to the neighbourhood of Taranto (p. 264). Wine also is extensively produced and exported.

50½ M. **Trani.** — Hotels. *Albergo d'Italia*, Piazza della Libertà, R. 2-3 fr., well spoken of, *Alb. Milano*, Piazza Vittorio Emanuele, both with restaurants. — *Caffè Roma.* — Two-horse carriage 13-15 fr. for the whole day (drive to Castel del Monte or Ruvo, p. 247).

Trani, the ancient *Turenum*, is a well-built seaport with 32,059 inhabitants. The **Cathedral*, finely situated on an eminence above the sea, was erected between 1169 and 1250. It possesses a Romanesque W. portal and beautiful bronze doors by Barisano, a native bronze-founder (1179). The slender tower dates from the 12-14th centuries. The interior has been barbarously modernized, but the crypt, the largest in the world, begun about 1100, and the still older crypt of St. Leucius (670) deserve a visit. Near the harbour is the Gothic *Palace of Simone Caccetta* (15th cent.), now a priests' seminary. Above the portal of the adjacent church of the *Ognissanti* (formerly a Templars' hospice) is a Romanesque relief of the Annunciation. The churches of *San Giacomo* and *San Francesco* (1184; with three Byzantine domes) have Romanesque façades; the *Castello* (built in 1233-49) is now a prison. The pretty '*Villa*', or public gardens, on the other side of the harbour (sea-baths from June to Sept.), contains three milestones from the Via Trajana, which led from Benevento to Brindisi viâ Canosa, Ruvo, Bari, and Egnatia. The *Fortino Sant'Antonio* affords a good *View of the harbour and cathedral. Excellent wine *(Moscato di Trani)* is produced in the neighbourhood.

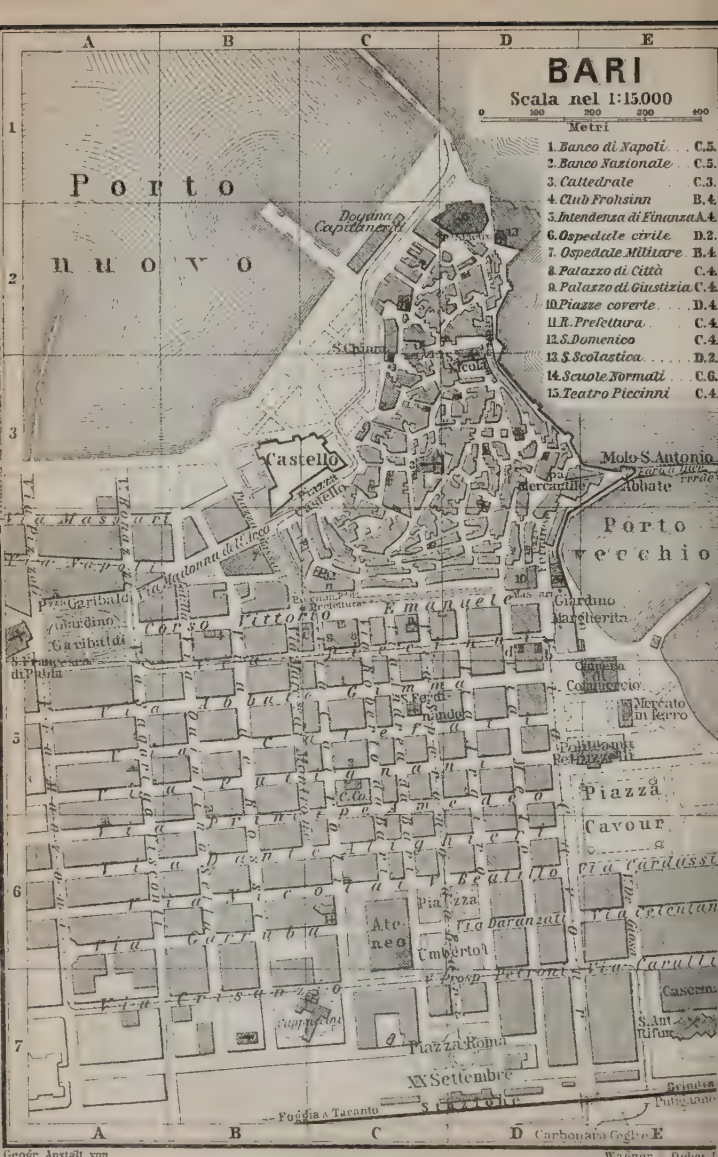
55½ M. *Bisceglie* (Albergo Roma), with 31,461 inhab., contains a cathedral consecrated in 1295 and the ruins of a castle of the Hohenstaufen. The church of *Santa Margherita*, founded in 1197, contains a 12th cent. diptych and fine tombs of the Falconi (14th cent.).

On the Ruvo road, 3¾ M. to the S. of Bisceglie, is a huge *Dolmen* of the end of the Neolithic period. A number of cave-dwellings, known as *Pulo*, 1¼ M. from Molfetta, on the road to Ruvo, date from the same period.

61 M. *Molfetta* (Albergo Centrale, at the harbour), a town of 40,641 inhab., was once in commercial alliance with Amalfi. The church of San Corato (13-14th cent.), with its three cupolas, was formerly a cathedral. — 65 M. *Giovinazzo*, the ancient *Natiolum*, has a cathedral of 1283. 69½ M. *Santo Spirito* and *Bitonto;* the latter (p. 247) lies 4½ M. to the S.W.

77 M. **Bari** *(Railway Restaurant).* — Hotels (comp. p. xx). *Hôtel Cavour* (Pl. c; C, 4), Corso Vittorio Emanuele 86. — *Albergo del Risorgimento* (Pl. a; C, 4), Via Sparano da Bari, rooms only; *Leon d'Oro*, at the station, R. from 2 fr.; *Albergo Piccinni* (Pl. d; D, 4), Via Piccinni 12.

Restaurants. *Café-Restaurant Risorgimento*, at the Hôt. Cavour (see above); *Trattoria dell'Ostricaro*, near Via Piccinni. — Café. *Stoppani*, Corso Vitt. Emanuele 58. — *Birreria Antonelli*, *Birreria Svizzera*, Corso Vitt. Emanuele.


BARI
Scala nel 1:15.000
0 100 200 300 400
Metri
1. Banco di Napoli . . . C.5.
2. Banco Nazionale . . C.5.
3. Cattedrale . . C.3.
4. Club Frohsinn B.4.
5. Intendenza di Finanza A.4.
6. Ospedale civile D.2.
7. Ospedale Militare . B.4.
8. Palazzo di Città C.4.
9. Palazzo di Giustizia C.4.
10. Piazze coverte . . . D.4.
11. R. Prefettura . . C.4.
12. S. Domenico C.4.
13. S. Scolastica . . . . . D.2.
14. Scuole Normali . . . C.6.
15. Teatro Piccinni C.4.
Porto nuovo
Dogana Capitaneria
S. Chiara
S. Nicola
Castello
Piazza Castello
Molo S. Antonio
Abbate
Porto vecchio
Via Massari
Via Napoli
Via Madonna dell'Arco
Corso Vittorio Emanuele
Giardino Margherita
Giardino Garibaldi
S. Francesco di Paola
Camera di Commercio
Mercato in ferro
Piazza Cavour
Via Cardassi
Via Celentani
Via Garruba
Ateneo
Piazza Umberto I
Via Daranzati
Via Carulli
Piazza Roma
XX Settembre
Foggia & Taranto
Carbonara Ceglie
Brindisi
Putignano
Geogr. Anstalt von
Wagner

Cab into the town, or per drive, 50 c., after dusk 1 fr.; with two horses 80 c. or 1½ fr.

Tramways. From the station past the prefettura, castle, and cathedral, to the New Harbour (*Dogana*, Pl. C, 2; 10 c.); to the station of the tramway to Barletta, in the Via Napoli (comp. pp. 247, 246; beyond Pl. A, 3); from the Post Office to the S. to *Carbonara* and *Ceglie*.

Steamboats. Vessels of the *Società Nazionale di Servizi Marittimi* and the *Puglia* and *Adria Companies* for Brindisi, Tremiti, Venice, Fiume, Genoa, Marseilles, etc.

Post Office in the *Camera di Commercio* (Pl. E, 5).

Consuls. British Vice-Consul, *E. Berner;* United States Consular Agent, *Henry M. Haigh.* — Lloyd's Agents, *Marstaller, Hausmann, & Co.*

The Drinking Water of Bari is limited in quantity and in dry seasons is imported by ship; mineral water is therefore preferable.

Bari, the ancient *Barium*, which is still, as in the time of Horace, well supplied with fish ('Bari piscosi mœnia'), is a seaport with 73,366 inhab., the capital of a province, and the most important commercial town in Apulia, with exports of wine and almonds and manufactures of soap and oil. It is the seat of an archbishop and of the commander-in-chief of the 9th army corps, and it is the junction of the coast railway with the lines to Taranto and Locorotondo (p. 251).

Bari is frequently mentioned in mediæval history as a bishop's see, as the residence of a Byzantine 'Katapan' or governor, and as the scene of contests of the Greeks and Normans against the Saracens, whose chief stronghold in S. Italy it was from 841 to 871. Its capture in 1071 by Robert Guiscard finally detached it from the Eastern Roman Empire. William the Bad destroyed the town in 1156, but William the Good restored it in 1169. Bari was an independent duchy from the 14th cent. down to 1588, when it was united with the kingdom of Naples.

The Via Sparano da Bari leads to the N. from the station (Pl. C, D, 7), crossing the Piazza Umberto Primo, where a monument to *King Humbert*, by Fil. Cifariello, was erected in 1905. On the left stands the *Ateneo* (Pl. C, 6), containing schools and the Provincial Museum (Director, Dr. Gervasi; catalogue, 30 c.).

The corridor contains architectural fragments, parts of the old cathedral pulpit and ciborium, a headless bust from Castel del Monte, reproductions of frescoes, and sketches of Apulian buildings. — In the first room is a fine triptych by *Bart. Vivarini* (1483). Among the mediæval and modern coins here the Norman gold coins with Arabic inscriptions should be noticed (in the middle). — The next room (Salone) contains a large collection of Messapian-Iapygian, Greek, and Græco-Italic vases found in the district, the oldest in cases 1 and 2; an extensive cabinet of Greek and Roman coins; archaic bronze statuettes; Apulian and Greek implements and weapons. — In the last room are terracottas, smaller implements, and marble fragments. By the left window is a fine **Silver Dish*, a Tarentine work of the end of the 4th cent. B.C. Parts of it are inlaid with gold, and in the middle of the under-side is a ruby or garnet. The interior is decorated with a relief-medallion surrounded by a wreath of masks. — The *Prehistoric Department* is not yet arranged.

The Via Sparano da Bari ends in the Corso Vittorio Emanuele, which runs from W. to E. and separates the closely-built old town from the new town, or *Borgo*. On the W. the Corso ends in the grounds of the *Giardino Garibaldi* (Pl. A, 4); at the E. end is the *Giardino*

Margherita (Pl. D, E, 4), with a bust of Giuseppe Massari (d. 1883), the author, beyond which is the *Old Harbour*, now used only by fishing-boats and other small craft. To the S. are the *Camera di Commercio* (Pl. E, 5), with the *Post Office*, and the *Politeama Petruzzelli*.

In the middle the Corso expands into the Piazza della Prefettura (Pl. C, 4), with a statue of the composer *Piccinni* (1728-1800), Gluck's rival, who was born at Bari. To the S. is the *Teatro Piccinni* (Pl. 15), flanked by the *Palazzo di Città* (Pl. 8) and the *Tribunali* (Pl. 9), and on the N. is the *Prefettura* (Pl. 11). Passing to the left of the last we reach the *Castello* (Pl. B, C, 3), now a prison and signal station, which was built by Frederick II. in 1233-39, strengthened in the 13th and 16th cent., and converted into a palace by Bona Sforza (see p. 251) in the 16th century. The Porta Sveva and the old capitals should be noticed. To the N. lies the *New Harbour*, whence Monte Gargano may be identified in rainy weather by its clouds. — Farther on is the —

Cathedral of San Sabino (Pl. 3; C, 3), begun in 1035, rebuilt in 1170-78, but sadly modernized in 1745. The dome, dating from 1178, was brought to light again in 1905, and other restorations are to follow. Over the altar of San Rocco is a picture ascribed to Tintoretto, and opposite to it one ascribed to Paolo Veronese. The modernized crypt contains an elaborately adorned painting representing Santa Maria di Costantinopoli, ascribed by legend to St. Luke and said to have been brought to Bari in 733. Among the archives are two 'Exultet' rolls of the Greek church, dating from the 11th century. The choir-window is fine, and the campanile commands an extensive view.

Near the cathedral is the church of San Nicòla (Pl. D, 2, 3), begun in 1087 for the reception of the relics of the saint, which were brought from Myra in Lycia. The crypt was consecrated by Pope Urban II. in 1089; the church itself was finished by the Norman king Roger in 1139. On the exterior are tombstones erected to members of noble families of Bari and to Byzantine pilgrims who died here. The most notable external features are the main portal of the façade (12th cent.) and the N. side-portal, with its frieze of battle-scenes.

San Nicola has long ranked as one of the four Apulian 'Basiliche Palatine' of the crown, the others being at Acquaviva delle Fonti, Altamura, and Monte Santangelo.

The Plan and Construction of the edifice is very characteristic for the churches of the Terra di Bari, the best example of which, however, is that at Bitonto (p. 247). This church is a basilica with galleries, transept, and semicircular apse. The aisles were flanked by roomy arcades, most of which have been walled up and converted into chapels. Above runs an elegant colonnade, which also has been walled up. The E. end forms a second façade with corner-towers, the semicircular shape of the apse being masked by a rectilinear wall.

The Interior, with its flat ceiling borne by double rows of columns, is somewhat marred by the transverse arches in the nave, which were added after an earthquake in the 15th cent., when also many windows were walled up. In the N. aisle is the *Tombstone of Robert, Count of Bari*, 'protonotarius' of Charles of Anjou, who conducted the proceedings against the ill-fated Prince Conradin (p. 48). He was a member of the Chiurlia family, resident at Bari. — To the right of the high-altar, with a tabernacle of ca. 1150, is a Madonna with saints by *Bartolomeo Vivarini* (1476). — At the back of the choir is the *Tomb* (erected in 1593) *of Bona Sforza*, queen of Sigismund I. of Poland and last duchess of Bari (d. 1558), with statues of SS. Casimir and Stanislaus. The episcopal throne here is by *Romualdus* (1098). — The women's galleries also should be visited.

At the foot of the right staircase leading to the Crypt is an early Christian sarcophagus (5th cent.), which was perhaps brought from Mysia. — The crypt itself contains a silver altar constructed by *Dom. Marinelli* and *Ant. Avitabili* of Naples in 1684, with the materials of one made here in 1319 for the Servian king Urosius. Below the altar is the vault containing the bones of the saint, from which a miraculous fluid ('Manna di San Nicola') is said to exude (comp. p. 204). The festival of the saint, on May 8th, is attended by thousands of pilgrims, chiefly from the Albanian villages around.

The Treasury contains a beautifully illuminated breviary, a sceptre, two candlesticks, and a Gothic reliquary presented by Charles II. of Anjou; the iron crown, with which the Norman Roger, Emp. Henry VI. and his consort Constanza, Manfred, and Ferdinand I. of Aragon are all said to have been crowned in this church; and numerous reliquaries.

To the left of San Nicola is the small but architecturally interesting church of *San Gregorio*, the old palace-chapel of the Byzantine governor, also dating from the 11th century. — The *Lion* in the Piazza Mercantile (Pl. D, 3), bearing the inscription 'custos iustitiæ' on its collar, was probably once used as a pillory.

From Bari to Locorotondo, 45 M., railway in ca. 2½ hrs. (fares 7 fr. 10, 4 fr. 75, 3 fr. 20 c.). — From (3 M.) *Mungivacca* a branch-line runs viâ Turi to Putignano. 5 M. *Triggiano*. — 6 M. *Capurso*, visited by pilgrims on account of a miraculous image of the Madonna. — 10 M. *Noicattaro*, with large potteries and an elegant cathedral of the 13th century. — 11 M. *Rutigliano* is dominated by an ancient square tower. The cathedral has fine 13th cent. portals. — 18 M. *Conversano* (720 ft.; Alb. Venezia, clean), an ancient town with 13,294 inhab., contains an interesting cathedral (13th cent.), which suffered from fire in 1911, and a strong castle, which belonged from 1456 on to the Acquavivas, Dukes of Atri and Counts of Conversano. The nunnery of San Benedetto, with mosaic decorations on the façade and in the cloisters, is an early offshoot from Monte Cassino (p. 6). — 24 M. *Castellana;* 27½ M. *Putignano*, with 13,997 inhab.; 33 M. *Noci*. — 40 M. *Alberobello*. This village (6943 inhab.) consists mainly of so-called 'trulli', *i.e.* small round houses with conical roofs formed by layers of masonry projecting over each other (comp. the nuraghe, p. 451), such as the Apulian peasants everywhere erect in the fields without wood or mortar. — 45 M. *Locorotondo*.

From Bari to Taranto, 72 M., railway in 3-4¾ hrs. (fares 6 fr. 30, 3 fr. 15 c.). The line gradually ascends. — 7 M. *Modugno* (Trattoria Donato, Piazza San Luca, clean). On a farm about 1¾ M. to the S.E. are two ruined churches of the former village of *Balsignano*: San Pietro, a Romanesque domed edifice, and Santa Maria, with fragmentary frescoes of the 14th century. — 9½ M. *Bitetto* has a cathedral begun in 1335, with a fine Gothic portal of 1435. On a hill 3 M. to the N. is *Palo del Colle* (587 ft.). — 13½ M. *Grumo Appula*. — 25½ M. *Acquaviva delle Fonti*. The basilica here presents a picturesque imitation of a Romanesque church

of the Renaissance era; the Palazzo di Città dates from various periods. About 3 M. to the W. is situated *Cassano delle Murge*, $2^1/_2$ M. to the S. of which is a stalactite grotto (key at the Sindaco's); fine view from the suppressed Convento dei Riformati (1345 ft.), $1^1/_4$ M. to the W.

$33^1/_2$ M. *Gioia del Colle*, junction of the line to Rocchetta Sant' Antonio (p. 259). The line now traverses the low range of hills which form the S.E. termination of the Apennines. The scenery becomes bleak in character, the olive-trees disappearing and the fields often looking as if sown with fragments of limestone rocks. — $41^1/_2$ M. *San-Basilio-Mottola.* — Tunnel. — 48 M. *Castellaneta*, where olives reappear. Beyond the next tunnel the line crosses three deep ravines ('gravine'). $53^1/_2$ M. *Palagianello;* 58 M. *Palagiano-Mottola;* 61 M. *Massafra*, on a picturesque ravine. The train approaches the sea. Fine view of the bay. — 72 M. *Taranto*, see p. 264.

84 M. *Noicattaro;* the town of the same name lies $3^1/_2$ M. inland (p. 251). — 88 M. *Mola di Bari* (14,490 inhab.), on the coast. — 97 M. *Polignano a Mare* is situated on a lofty and precipitous rock rising above the sea and containing several fine grottoes. The finest of these lies under the new town (entrance by a small door in the old town; key at the house opposite). Road to ($5^1/_2$ M.) Conversano (p. 251). — 102 M. *Monòpoli*, with 22,616 inhab., the residence of an archbishop. The cathedral (founded in 1107; rebuilt in 1742-70) contains a St. Sebastian by Palma Vecchio. The tower of San Francesco commands a fine view. Towards the sea, on the line of the ancient road to Egnatia, several rock-hewn tombs have been discovered, the objects found in which are now in the museum of Bari. — On the coast, 6 M. to the S.E. of Monopoli (carr. 3 fr.), near the *Torre d'Egnazia*, lie the ruins of *Egnatia*, the Greek *Gnathia*, where a large number of vases, ornaments, etc., have been found. The ancient walls have been nearly all removed by the peasants to build their cottages.

110 M. *Fasano* (omn. 30 c.; Albergo Ferrovia), a thriving town with 12,268 inhabitants. The old palace of the Knights of St. John, with its handsome loggie (1509), is now occupied by the Municipio. — 115 M. *Cisternino.*

The train now enters the province of Lecce or Otranto (*Terra d'Otranto*, the ancient Calabria, see p. 210). $122^1/_2$ M. *Ostuni* (750 ft.; Alb. San Giuseppe) possesses a cathedral with a fine Gothic façade. The Biblioteca Comunale contains a collection of antiquities. — 128 M. *Carovigno.* — 138 M. *San Vito d'Otranto* or *de' Normanni.* On the road hence to Brindisi are two grottoes of Basilian monks: San Biagio, adorned with frescoes of 1197, at the Masseria Fannuzzi, and San Giovanni (11-13th cent.), at the Masseria Caffaro.

146 M. **Bríndisi** *(Railway Restaurant).* — HOTELS (bargain desirable, comp. p. xxi). *Grand-Hôtel International* (Pl. a), on the quay, near the landing-place of the P. & O. steamers, R. 5-10, B. $1^1/_2$, déj. 4, D. 6, omnibus $1^1/_2$ fr. (trunks extra). — *Albergo d'Europa* (Pl. b), Corso Garibaldi 147, about midway between the station and the harbour, R. from 2, déj. $2^1/_2$, D. 3 fr. (both incl. wine); *Albergo Centrale* (Pl. c), Corso Garibaldi 67, near the harbour, with restaurant; these two tolerably good. — *Café Caprez* (formerly Caflisch).

1 Dogana
2 Ufficio di Porto
3 Nuovo Mercato
4 Chiesa S. Chiara
5 „ S. Maria d. Angeli
6 „ S. Anna
7 „ d. Purgatorio
8 „ Greca
9 Palazzo Balsamo
10 „ Cocotò
11 „ Montenegro
12 „ Nervegna
13 Via Lauro
Seno di Pte Grande
Seno di Ponte Piccolo
Castello (Bagno penale)
Piazza d'Armi
S. Teresa
Colonne
Cattedrale
S. Paolo
Seminario
Vitt. Eman. II
Staz. Porto
Sanità
Posta
S. Benedetto
S. Giov. al Sep.
Municipio
Sedile
Mercato
Pta Mesagna
Teatro
Posta
S. Lucia
Via Lata
Corso Umberto I
Stazione Centrale
Str. Saponea
Str. Pta Lecce
Pietà
Pta Lecce
SS. Trinità
BRINDISI
1:20.000
0 50 100 200 300 400 500 Metri
Capo Gallo
Faro di Penna
Pta Lopia
Massa Guadalupi
Cala Materdomini
Pta S. Andrea
Diga
Faro
S. Andrea
Massa de Laurentis
Massa Monticelli
Forte a Mare
Bocca di Puglia
S. Ma del Casale
Faro
Faro
Petagna Grande
Le Petagne
Passaggio dei Trapanelli
Porto esterno
Capo Bianco
Casa Fanelli
Costa Morena
Massa Zaccaria
Torre Cavallo
Capo Cavallo
Seno di Pte Grande
Castello
BRINDISI
Seno di Pte Piccolo
C. Castro
Fiume Piccolo
S. Gianvito
Massa Marzo
Massa Cesina
Massa Scorza
Fiume Grande
Stazione

Cabs (bargain desirable). From the station to the harbour (about ½ M.), 1 pers. 60 c., 2 pers. 1 fr., 3 pers. 1 fr. 20 c., 4 pers. 1 fr. 50 c.; per ½ hr. 2 fr., per hr. 3 fr.; at night 20 c. extra in each case; trunk 20 c.

Post and Telegraph Office, in the Corso Umberto Primo and at the harbour.

Steamboats to Corfu, Syra, and the Piræus (comp. R. 44); also to Ancona, Venice, Trieste, Alexandria, etc. The offices of the steamship companies are at the harbour. — The guides who offer their services to travellers arriving by sea should be disregarded.

British Consul, *S. G. Cocoto.* — Lloyd's Agent, *Ugo Nervegna.* — English Church Service in winter.

Brindisi, a quiet town with 22,021 inhab., the ancient *Brentesion* of the Greeks and the *Brundisium* (*i.e.* stag's head) of the Romans, a name said to be of Messapian origin and to be due to the form of the harbour which encloses the town in two arms, was once a populous seaport and the usual point of embarkation for Greece and the East. In modern times it has again become the starting-point of the most direct route from Central Europe to the East. It is the seat of an archbishop. The surrounding country is fertile but subject to fever.

Brundisium was a very famous place in ancient history. At an early period it was colonized by Tarentum and subsequently (B.C. 245) by Rome; and it formed the termination of the Via Appia, which was constructed in the 2nd cent. B.C. and led hither viâ Venusia and Tarentum. Horace's description (Sat. i. 5) of his journey from Rome to Brundisium, B.C. 37, in the company of Mæcenas is well known. At Brundisium the tragic poet Pacuvius was born about B.C. 220, and here, in B.C. 19, Virgil died on his return from Greece (some ruins near the harbour being still pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey in B.C. 49, sustained a memorable siege at the hands of Cæsar, who describes the event in the first book of his Civil War. The fleets of the Crusaders frequently assembled in the harbour of Brundisium, and in 1227 several thousand Crusaders perished here from want and disease. The place declined after the cessation of the Crusades. It was subsequently destroyed by Lewis, king of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins. The entrance to the inner harbour became filled with sand and the harbour itself degenerated into a mere morass. The channel was not opened again until 1775. In 1866 the Italian government lined it with masonry and deepened the harbour, thus laying the foundation for the present prosperity of Brindisi.

The *Inner Harbour* is admirably sheltered from every wind. It consists of two arms formed by erosion: the Seno di Ponte Grande to the N. (1968 ft. in length) and the Seno di Ponte Piccolo to the S. (1480 ft. in length). The largest ocean steamers may enter the latter and lie at the quay. A channel, 565 yds. long and 165 ft. broad, connects both arms with the outer harbour, the seaward entrance to which is divided into two by the islet of *Sant'Andrea*, named *Barra* by the ancients. On this island is a fort of the 15th cent., now used as a quarantine-station. In order to prevent the harbour from becoming filled with sand, the N. channel (Bocca di Puglia) has been closed by means of a substantial bulwark of solid stone. The fort may be visited by boat, and a fine view enjoyed

from the top, and the trip may be extended to the breakwater (in all 1-1½ hr., fare 1½ fr.).

On a slight eminence by the quay rises an unfluted *Column* of cipollino, 62 ft. in height, with a highly ornate capital representing figures of gods. Near it is the base of a second column, the shaft of which now bears the statue of Sant'Oronzo at Lecce (p. 255). The former bears an unfinished inscription, containing mention of a Byzantine governor named Lupus Protospatha, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are said to have marked the termination of the Via Appia (p. 253), and may, perhaps, have borne beacon-fires.

The *Castello* with its massive round towers, situated on the N. arm of the harbour to the W. of the town, was founded by the Emp. Frederick II. in 1233 and was afterwards strengthened by Charles V. It is now a bagno for criminals condemned to the galleys. The 11th cent. baptismal-church of *San Giovanni al Sepolcro*, with handsome portals and frescoes, is now an *Antiquarian Museum*. About 150 paces to the S.W. of the above-mentioned columns is the *Cathedral*, which was consecrated by Urban II. in 1089; the nuptials of Frederick II. with Iolanthe of Jerusalem were solemnized here in 1225. The present building dates from the 18th century. At the corner of the street beginning opposite is a mediæval house with an elaborate balcony. Not far off is the *Seminary*, with the public library. — The Norman church of *San Benedetto*, dating from about 1200, has an interesting side-portal and is adjoined by handsome cloisters. *Santa Lucia* has a crypt with remains of Byzantine frescoes (12-13th cent.).

Railway from Brindisi to *Taranto*, *Metaponto*, and *Naples*, see R. 20. — About 2 M. to the N.N.W. of Brindisi is the former abbey-church of *Santa Maria del Casale*, built in 1322 in the Lombard style and now preserved as a national monument, with a beautiful portal and remains of frescoes of 1322.

From Brindisi to Otranto viâ Lecce (comp. p. 245). The train proceeds viâ the stations *Tuturano*, *San Pietro Vernotico*, *Squinzano*, *Trepuzzi*, and *Surbo*, to —

169 M. (from Foggia) **Lecce** (167 ft.; *Alb. Patria*, Piazza della Prefettura, with restaurant and baths, R. 2½-3 fr.; *Hôt. Moderne; Risorgimento;* cab 50, at night 75 c.), the capital of a province and the seat of a bishop, with 33,029 inhab., on the site of the ancient *Lupiae*. Gregorovius has named it the 'Florence of Rococo Art'. — Comp. *M. S. Briggs*, In the Heel of Italy (London; 1910).

In the Piazza della Prefettura, to the N.E., is the church of *Santa Croce*, with its fanciful baroque façade, dating from the end of the 16th century. The adjacent *Prefettura*, an old Celestine convent of the same period, contains a collection of vases (two fine Attic amphoræ), terracottas, coins, and inscriptions (open 8-2). Passing through the Prefettura we reach the *Giardino Pubblico*. In the Piazza, with the

church of *Santa Chiara*, a bronze statue of *Victor Emmanuel II.*, by Maccagni, was erected in 1889. In the Piazza del Vescovado, in the centre of the town, are the *Cathedral of Sant'Oronzo* (built in 1661; tower 230 ft.), the *Seminary*, and the *Vescovado*. In the Piazza Sant' Oronzo stand a column (see p. 254) with a statue of the saint and *Il Sedile*, a loggia of the 18th cent., containing the Museo d'Arte Contemporanea. Hard by is the baroque portal of the *Chiesa Veneziana* (San Marco). Some remains of a Roman amphitheatre were discovered below the Piazza in 1904. A statue of the poet Ennius (b. at Rudiæ, see below) is to be erected here. Near the Porta di Rugge, to the W., is the church of *San Domenico*, in the baroque style of the 17th cent.; opposite is the *Hospital*, of the end of the 16th century. Outside the Porta di Napoli, a triumphal arch of 1548 in the N.W. part of the town, lies the Campo Santo (closed 12-4 and after Ave Maria), with the handsome **Church of Santi Nicola e Cataldo*, built by the Norman Count Tancred in 1180. Of the façade the central part alone, with the beautiful portal, is of ancient date. The corridor to the right of the church is entered by an interesting side-portal; the nave and aisles, with their beautiful capitals, were elaborately painted in 1619. The roof commands a view extending to the coast of Epirus.

From Lecce to Francavilla (p. 267), 38½ M., railway in 2¼-3 hrs. The line runs viâ (7 M.) *Novoli* (where a branch-line diverges for Nardò, see below), *Campi*, *Salice*, *San Pancrazio*, and *Manduria*.

About 3½ M. to the S.E. of Lecce (diligence twice daily in 30-40 min.), and about 1¾ M. to the E. of the station of San Cesario di Lecce (see below), lies *Cavallino*, with a château in the rich baroque style of the 17th cent.; the owner, Sig. Ed. Casetti-Castromediano, admits visitors on their sending their cards. — On the coast about 7½ M. to the E. of Lecce (electric tramway from the Piazza Sant' Oronzo from June to Oct., in ½ hr., fare 35 c.) are the small sea-baths of *San Cataldo* (several restaurants), with a good beach and a lighthouse. In the vicinity of the royal school of agriculture, 1¼ M. to the W. of Lecce, lay *Rudiae*, where Ennius, the father of Roman poetry, was born in B.C. 239 (d. at Rome 168).

The train runs from Lecce to (30½ M.) Otranto in about 2 hrs. Stations: *San Cesario di Lecce*, *San Donato di Lecce*, *Galugnano*, *Sternatia*. — 181 M. **Zollino.** Traces of Greek influence are still abundant in the local dialect of the district of Zollino, Martano, Martignano, Calimera, Castrignano de' Greci, and Melpignano.

From Zollino to Gallipoli, 22 M., railway in 1¼-1½ hr. (fares 2 fr. 10, 1 fr. 5 c.). Numerous 'trulli' (p. 251) are seen in the fields as we pass. — 2½ M. *Soleto*, the ancient *Soletum*. The cathedral is adjoined by a rich Gothic tower of 1405-6; the small Romanesque church of Santo Stefano contains frescoes of the 12-14th cent., still showing distinct traces of Byzantine influence (on the W. wall an interesting painting of the Last Judgment). — 5 M. *Galatina* (Albergo Vittoria); the Romanesque church of Santa Caterina (ca. 1384) is an interesting building, the nave and aisles of which are frescoed by Francesco d'Arezzo (1435). — 9¼ M. *Galatone* (p. 257). — 11 M. *Nardò*, the ancient *Neretum* of the Sallentini, now an episcopal see (branch-line to Novoli, see above; to Gagliano and Tricase, see p. 256). — 16 M. *Sannicola*; 18 M. *Alezio*, the ancient *Aletium*. — 22 M. **Gallipoli** (omn. 15 c.; *Alb. Vittoria; Cavour; Dandolo*;

Lloyd's agents, *Minasi & Arlotta*), a seaport, with 10,399 inhab., is picturesquely situated on a rocky island in the Gulf of Taranto, and is connected with its extensive new suburb on the mainland by a bridge. It was founded by the Lacedæmonian Leucippus and the Tarentines, and is the *Callipolis* or *Anxa* of the Romans. Beside the bridge is a restored antique fountain. Handsome cathedral of the 17th century. The town exports considerable quantities of oil and wine. Steamers ply to Bari, Brindisi, Taranto, etc.

184 M. *Corigliano d'Otranto;* 187 M. *Maglie* (branch-line to Tricase and Gagliano, see below); 190½ M. *Bagnolo del Salento;* 192 M. *Cannole;* 195 M. *Giurdignano.* In this region are numerous dolmens and menhirs (pietrafitta), antiquities seldom found in Italy outside Apulia (comp. p. 248, at Bisceglie).

199½ M. **Otranto** (omn. 20 c.; Inns of *Franc. Penna* and *Saverio De Vitis*), the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarkation for Apollonia in Epirus, was destroyed by the Turks in 1480 and never recovered from the effects of this cruel blow. It is now an insignificant but beautifully situated fishing-town with 2295 inhab. and the seat of an archbishop. The *Castle* with its two towers was erected by Alphonso of Aragon and strengthened by Charles V. From the ramparts the coast and mountains of Epirus are visible in clear weather. The *Cathedral* (Santissima Annunziata) contains some columns from a temple of Minerva, which once stood near the village of San Nicola, not far from the town, and a remarkable mosaic pavement with representations of the months and of heroic subjects (1166). The crypt, with its fine capitals, probably dates from the 11th century. The church of *San Pietro*, in one of the high-lying side-streets, is an ancient edifice with Byzantine frescoes.

The Promontory of Leuca, the S.E. extremity of Italy, is reached by a railway (opened in 1911), which runs in a wide loop from *Maglie* (see above) to Tricase and Gagliano and thence northwards again to Nardò (p. 255). — 2½ M. *Muro Leccese;* 3¾ M. *Sanarica.* — 6¼ M. *Poggiardo* (inn); 9½ M. *Spongano.* About 3 M. to the S.E., picturesquely situated above a narrow and rocky little haven, is *Castro* (325 ft.), with ancient fortifications, supposed to be the *Castrum Minervae*, that point of Italy which, according to Virgil, was first beheld by Æneas. — 12 M. *Andrano.* — 16 M. *Tricase* (318 ft.; Alb. Italia). *Porto di Tricase*, 1¾ M. to the E., is a tobacco-port and a summer-resort. — 18½ M. *Tiggiano;* 20 M. *Alessano-Corsano;* 23 M. *Gagliano Lèuca* (470 ft.). — The (4½ M. to the S.) **Casine di Lèuca** (quarters at Michele Pirelli, the barber's) are frequented in summer. To the E. (road 1½ M., footpath ¾ M.) is the *Capo Santa Maria di Leuca*, so called from its white limestone cliffs. This is the *Promontorium Iapygium*, or *Salentinum*, of antiquity, near which once lay the ancient *Leuca*. The church of Santa Maria di Leuca contains a miraculous image of the Madonna ('Madonna de Finibus'). The promontory commands a noble prospect from the lighthouse (193 ft.; visitors admitted). In fine weather the lofty Acroceraunian mountains of Albania may be distinguished. Beyond the signal-station (no admission) on the hill to the W. of the Casine di Leuca is the *Punta Ristola*, the extreme S. point of Apulia. Pleasant boating-expedition (boat with 4 rowers, 15-20 fr.) to (3-4 hrs.) Porto di

Tricase (p. 256), skirting the forbidding rocky coast with its Norman and Spanish watch-towers and high-lying villages.

21 M. *Morciano-Castrignano;* not far distant is *Patù*, with the megalithic erection known as *Centopietre*. About $^1/_2$ M. to the W. of Patù are the ruins of *Veretum*, near the church of Madonna Vereto. — 30 M. *Presicce* (Salv. San Cesario's inn, poor); 34 M. *Ugento* (355 ft.; Alb. Grecucci, clean), the ancient *Uzentum*, an episcopal residence; $38^1/_2$ M. *Casarano;* 41 M. *Matino:* 42 M. *Parabita;* 44 M. *Tuglie;* $48^1/_2$ M. *Secli;* $51^1/_2$ M. *Galatone* (p. 255); $53^1/_2$ M. *Nardò* (p. 255).

19. From Foggia viâ Rocchetta Sant' Antonio to Gioia del Colle or to Potenza.

From Foggia to Gioia del Colle, 118 M., railway in 7-8 hrs. (fares 1st cl. $13^1/_2$, 3rd cl. $6^1/_2$ fr.).

Foggia, see p. 234. The railway first intersects the Tavoliere (p. 235) and then skirts the W. edge of the *Murge*, the highest part of the Apulian plateau, which, though deficient in water, is fairly well cultivated. — 5 M. *Cervaro* (p. 241). — 11 M. *Ordona*, the ancient *Herdoniae*, with ancient ruins; $19^1/_2$ M. *Ascoli Satriano* (Albergo di Roma, clean), $1^1/_2$ M. from the station (omn. 60 c.), charmingly situated (1345 ft.), the ancient *Ausculum*, noted for the victory gained here by Pyrrhus over the Romans in B.C. 279. — $24^1/_2$ M. *Candela.* — 31 M. *Rocchetta Sant'Antonio* (Rail. Restaurant, very fair), the junction of the lines to Potenza (p. 259) and to Avellino (p. 244).

Farther on the railway descends the valley of the *Ofanto* (p. 245) to ($39^1/_2$ M.) *San Nicola di Melfi*, and thence ascends, to the S., the valley of the little *Rendina* to —

$45^1/_2$ M. *Rapolla-Lavello.* King Conrad IV. died in 1254 in a camp near Lavello, 5 M. to the N.E.

$52^1/_2$ M. **Venosa** (1345 ft.; *Alb.-Ristorante della Ferrovia*, kept by Giacchino Fioretti, in the town, very fair), $1^3/_4$ M. from the station, the ancient *Venusia*, colonized by Rome after the Samnite war (291 B.C.), is now a town with 8500 inhabitants. In the Piazza is a mediocre statue of *Horace* (p. 258). The *Castle* was erected by Pirro del Balzo in the 15th century. The Benedictine abbey-church of *Santa Trinità*, consecrated by Pope Nicholas II. in 1059 and recently badly restored, contains frescoes of the 15th cent. and the tombs of the founder Robert Guiscard (d. 1085) and his first wife Alberada (d. 1128), mother of Boemund. After a union of eleven years Robert divorced Alberada in 1058, on the ground that she stood within the prohibited degrees of consanguinity with him, and married Sigilgaita of Salerno. Immediately behind the abbey-church is another *Church*, begun before 1135 but never completed (key kept by the sacristan). It comprises nave and aisles, a transept, and an ambulatory with apses, and was designed by a

French architect after the model of the Cluniac church at Paray-le-Monial. The adjacent ancient amphitheatre yielded the hewn stones for the admirably built walls, in which inscriptions and sculptured fragments may be seen.

To the N. of Venosa, on the road to the station, in the volcanic tufa ejected by Monte Vulture (p. 259), some *Jewish Catacombs*, with inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. The Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia in B.C. 65, and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far-resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia* (p. 260), the woods of *Bantia* (see below), and the fertile meadows of the low-lying *Ferentum* (p. 259).

On the wooded heights between Venusia and Bantia, in B.C. 208, M. Claudius Marcellus, the gallant conqueror of Syracuse and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, p. 242), fell into an ambuscade and perished.

60 M. *Palazzo San Gervasio.* — 66 M. *Spinazzola* is the junction of the line to Barletta (p. 246).

A road leads hence to the S., through the woods of Bantia, the Saltus Bantini of Horace (see above), to (ca. 8½ M.) *Genzano* (1930 ft.). *Banzi* (1870 ft.), 1¾ M. to the N.W., preserves the name of the ancient *Bantia*.

77 M. *Poggiorsini.* — 89 M. *Gravina* (Albergo-Ristorante Italia, clean), with 18,197 inhabitants. The collegiate church is a basilica of the 15th cent., with fine choir-stalls. San Sebastiano has Romanesque cloisters. In Santa Sofia, beside the convent of Santa Chiara, is the tomb of a Duchess of Gravina (1518). The old castle belonged to the Orsini, Dukes of Gravina. Immediately outside the town is the rock-hewn church of San Michele, with remains of Byzantine painting, adjoining which are two caverns (one above the other) containing mummies and bones. On a hill adjoining the town are the ruins of a castle of the Hohenstaufen. Railway to Potenza (p. 262) projected. — 96 M. **Altamura** (1550 ft.; *Alb. Mercadante*, in the Corso, poor; *Trattoria* beside the Municipio), with 22,683 inhab., is surrounded by walls. The cathedral, consecrated under Frederick II. in 1231, was entirely remodelled in 1316 and in the 16th cent. and poorly restored in 1860. Its portals, dating from 1312, are elaborately but somewhat crudely decorated. The ambo in the library belongs to the 16th, not to the 13th century. In front of the cathedral is a monument by Arnoldo Zocchi (1899), commemorating the citizens who fell in 1799 during the siege of the town by Cardinal Ruffo (p. li).

From Altamura to Ferrandina (p. 263), railway opened in 1911 as far as (13 M.) *Matera* (hitherto served by diligence from Altamura in 2½ hrs. and from Ferrandina in 6½ hrs., and by motor-omnibuses in respectively 1 and 2¼ hrs.).

Matera (1315 ft.; *Alb. dei Viaggiatori*, R. 2 fr.) is a picturesque old hill-town with 17,081 inhabitants. The *Cathedral* (13th cent.), *San Eustachio* (consecrated in 1082), and *San Giovanni* (13th cent.; apsidal

window flanked by elephants) are all architecturally noteworthy. There is a Basilian grotto with Byzantine frescoes in the town (*Santa Maria de Idris*) and many others in the vicinity. In the *Museo* are objects illustrating the influence of the neighbouring Greek colonies, and also the articles found in the important prehistoric sites in the neighbourhood (apply to Dr. Ribola, director of the museum and of the excavations).

102 M. *Casale d'Altamura;* 109 M. *Santeramo.* — 118 M. **Gioia del Colle** (1180 ft.; *Orazio Milano's Inn*), with 21,851 inhab., is the junction for the railway to Bari and Taranto (p. 252). It possesses a well-preserved castle (p. lii), built about 1100, rebuilt by the Hohenstaufen, and recently carefully restored.

From Foggia viâ Rocchetta Sant'Antonio to Potenza (p. 262), 74 M., railway in 5-6 hrs. (fares 13 fr. 85, 9 fr. 70, 6 fr. 25 c.).

From Foggia to (31 M.) *Rocchetta Sant'Antonio*, see p. 257.

41 M. **Melfi** (2065 ft.; *Savino-Bellapanella*, Via Santa Lucia), with 13,993 inhab., picturesquely situated on a half-destroyed lateral crater on the slope of Mte. Vulture, the centre of an extensive oil and wine trade. The earthquake of 1851 completely ruined the town, since when it has been rebuilt, without, however, improving in cleanliness. The old castle of the Norman sovereigns, practically rebuilt in 1270-80, has been restored by Prince Doria as a château. Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The **Cathedral* of 1155 (since rebuilt) was almost destroyed by the earthquake. The town-hall contains a fine Roman sarcophagus.

The conspicuous **Monte Vulture** (4365 ft.), an extinct volcano, may be visited from Melfi, from Rionero (see below), or (in summer) from Monteverde (p. 244). The circumference of the whole mountain is about 37 M. Horace mentions it as the 'Apulian Vultur' (Carm. iii. 4, 9); at that period it formed the boundary between Lucania and Apulia (comp. p. 210). The former crater of Monte Vulture is densely overgrown with oaks and beeches, among which lie the two small *Lakes of Monticchio* (2135 ft.), ca. 120 ft. in depth. By the smaller lake is the former Capuchin monastery of *San Michele*, most picturesquely situated, and between the lakes is the ruined abbey of *Sant'Ippolito*. On the W. slope of the mountain, reached by carriage from Monteverde (p. 244) in $^1/_2$ hr. (fare $1^1/_2$ fr. each pers.), lie the **Bagni di Monticchio** (R. 2-4 fr., open after June 15th), with mineral springs. The road ascends hence to the lakes (a drive of ca. 1 hr.; fare $2^1/_2$ fr. each). The summit of the Monte Vulture may be reached on horseback (5 fr.) from the baths in 3 hrs. and the descent takes the same time. — In the *Vallone di Santa Margherita*, on the S. side of the mountain, is a grotto with frescoes of the 13-14th centuries.

The railway skirts the slope of the Monte Vulture, traversing several tunnels. — $45^1/_2$ M. *Barile*, an Albanian colony. Numerous vineyards.

$47^1/_2$ M. *Rionero (-Atella-Ripacandida)*, a town with 11,453 inhab. (Locanda dei Fiori). $52^1/_2$ M. *Forenza*, $10^1/_2$ M. to the W. of the town, which preserves the name of the ancient *Ferentum* (p. 258). — 59 M. *Castel Lagopesole* has a well-preserved castle (2720 ft.), erected in a Romanesque and Gothic style by Frederick II.

after 1240 and conspicuously situated on a height to the S.W. of the lake (now drained) of the same name. — 62 M. *Pietragalla.* The town (2750 ft.) lies 7 M. to the N.E. (diligence in $1^1/_2$ hr.), and about 18 M. farther on (diligence in 4 hrs., see p. 263) is **Acerenza** (2730 ft.; *Pugliese Canio's Inn*), the ancient *Aceruntia* or *Acherontia* (comp. p. 258), finely and loftily situated. It is famous for its wine. On the gable of the *Cathedral* (13th cent.) is a so-called antique bust of Julian the Apostate, more probably a mediæval portrait of one of the Hohenstaufen. The crypt (of later date) has four antique columns of coloured marble, on pedestals with mediæval reliefs. — 65 M. *Avigliano.* — $71^1/_2$ M. *Potenza Superiore.* 74 M. *Potenza di Basilicata,* see p. 262.

20. From Naples to Brindisi viâ Potenza, Metaponto, and Taranto.

240 M. Railway; express in $11^1/_2$-$14^1/_2$ hrs. (fares 44 fr. 35, 30 fr. 35, 19 fr. 65 c.).

From Naples to ($45^1/_2$ M.) *Battipaglia,* see pp. 191-197.

50 M. **Eboli** (470 ft.; *Albergo Pastore*), a town with 9642 inhab., the ancient *Eburum,* situated on the hillside, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of Persano, and the Monte Alburno, as far as the temples of Pæstum. The sacristy of *San Francesco* contains a large Madonna by Andrea da Salerno and a Crucifixion by Rob. de Oderisio (14th cent.). Diligence to *Controne, Castelcivita,* and *Corleto,* on Monte Alburno (see below).

The railway proceeds towards the E., on the right bank of the broad and turbulent *Sele* (p. 198), beyond which rises the *Monte Alburno* (5710 ft.), the *Alburnus* of the ancients, described by Virgil as 'green with holm-oaks'. Scattered groves of oaks and olive trees are seen at intervals. — 54 M. *Persano.* — $61^1/_2$ M. *Contursi;* the town lies $2^1/_2$ M. to the N. In the neighbourhood are numerous sulphur-springs (solfataras).

From Contursi a diligence in connection with the morning express plies to *Caposele* ($4^3/_4$ hrs.), where the copious spring forming the source of the *Sele* rises from the limestone cliffs of the *Monte Cervialto* (5935 ft.). A collecting basin is now being constructed for this water at a height of 1370 ft., whence it will be conducted at first to the N.E., by a tunnel ($7^1/_2$ M. long) penetrating the watershed, and then to the S.E., by an aqueduct (155 M. in length), to the Apulian provinces of Foggia, Bari, and Lecce, all of which have at present a very inadequate supply of drinking-water. The end of this gigantic undertaking is set for 1921, and its total cost is estimated at 163 million fr. (6,500,000*l.*).

The train now follows for a short time the course of the *Tanagro* or *Negro,* the *Tanager* of the ancients. — 65 M. *Sicignano.*

From Sicignano to Lagonegro, 49 M., railway in ca. $3^1/_4$ hrs. (fares 3 fr. 60, 1 fr. 80 c.; the line is being prolonged to Spezzano in the direction of the highroad, see p. 261). — The line ascends the valley of the Tanagro. $5^1/_2$ M. *Galdo;* $7^1/_2$ M. *Petina.* — $10^1/_2$ M. *Auletta;* on the hill to the

left is the village of that name (2646 inhab.). Many traces still exist of the appalling earthquake of Dec. 21st, 1857, through the effects of which 20,000 people perished in the district of Sala and Vallo di Diano alone (see below). — The line crosses the ravine of the *Lontrano* by a lofty viaduct and again approaches the Tanagro. To the left lies the village of *Pertosa*, which was partly destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence a brook flows to the Tanagro. As far as Polla the railway follows the imposing ravine (over 320 ft. deep) which has been formed by the water of the Vallo di Diano, in a rocky ridge stretching to the N.E. from the Monte Alburno (p. 260). — Beyond (17 M.) *Polla* (1456 ft.), the ancient *Forum Popilii*, we enter the fertile *Vallo di Diano*. The valley, ca. 20 M. in length, is traversed by the Tanagro and contains numerous villages. — 21 M. *Atena*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers.

25½ M. **Sala Consilina** (2015 ft.; *Alb. Iannicelli; Alb. Marino;* cab to the town, 60 c.), with 5340 inhab., the seat of a sottoprefetto, is situated on the slope of the *Monte di Sito Marsicano* (4812 ft.), overlooked by a mediæval castle. Railways from Sala to Pisticci (p. 263) and from Potenza (p. 262) to Nova Siri (p. 268), intersecting at Saponara (see below), are projected. — 28½ M. *Sassano-Teggiano*. About 5½ M. to the N.W. lies the small town of Teggiano (2090 ft.), the ancient *Tegianum*, formerly called *Diano*, whence the valley (see above) derives its name. At the point where the road to Teggiano diverges from that to Sassano is the *Ponte di Silla*, an ancient Roman bridge.

31 M. **Padula** *(Gallo's Inn)*. Below the village is the *Certosa di San Lorenzo*, a vast building in the baroque style of the 17th cent., recently restored and declared a national monument. Three well-preserved colonnaded courts, a large external staircase, the refectory, and a tasteful pavement of majolica slabs are interesting. — 35 M. *Montesano*.

[From Sala, Padula, and Montesano beautiful routes lead to the E. to the *Valley of Marsico* (diligence from Potenza, see p. 263), which is watered by the *Agri*. The chief place is *Marsico Nuovo* (Schettini's Inn), a town with 4724 inhab. in the upper part of the valley. About 12½ M. farther down is the small town of *Saponara* (2530 ft.; Preziosi's Inn), situated on a steep hill. To the E., in the Agri valley, once lay the ancient *Grumentum* (1970 ft.). The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them.]

41 M. *Casalbuono*. — 49 M. **Lagonegro** (2185 ft.; *Albergo Risorgimento*, R. 2 fr.; *Rail. Restaurant*, with rooms), a small town with 4300 inhab., in a wild situation amidst lofty mountains, is at present the terminus of the line. The *Monte del Papa* (6584 ft.) may be easily ascended in 4 hrs. by a beautiful forest-path (chapel near the top, 6193 ft.).

From Lagonegro to Spezzano *(Metaponto, Cosenza)*, about 40 M., highroad (railway projected, see p. 260); motor-diligence to Castrovillari in 6 hrs., thence (no connection) to Spezzano station in 1 hr. The road winds through profound valleys, passing the *Lago di Serino* (2585 ft.; on the left) and near the ravines in which the *Sinni*, the *Siris* of the ancients, takes its rise. The (1¼ hr.) village of *Lauria* (Alb. Genovese) lies at the base of a lofty mountain, opposite the huge Monte del Papa (see above). Then (2½ hrs.) *Castelluccio*, on an eminence above a branch of the *Lao*, the ancient *Laus*. The road leads hence, viâ *Mormanno* and *Morano*, the *Muranum* of the ancients, on the S.W. slope of *Monte Pollino* (p. 268; 7450 ft.), to —

32 M. **Castrovillari** (1148 ft.; *Alb. Unione*, R. 2-2½ fr.; *Excelsior; Centrale*), a town of 9945 inhab., situated on two brooks which unite a little lower down to form the *Coscile*, the ancient *Sybaris*. The older parts of the town, at the foot of the ancient Norman *Castello*, are largely deserted on account of the malaria. The church of the *Madonna del Castello* (1130 ft.) at the top commands a fine view. A picturesque road

leads from Castrovillari to *Lungro* (2370 ft.; locanda of Franc. Martino), inhabited by a colony of Albanians of whom the women wear a picturesque costume. About 1½ M. to the E. of Lungro are the only important mines of rock-salt in Italy (open to visitors with an introduction). Lungro is connected by road also with the station of Spezzano (see below; diligence twice daily in 4 hrs.; one-horse carr. in 3 hrs., fare ca. 8 fr.).

Beyond Castrovillari the highroad leads through the well-cultivated valley of the Coscile to *Spezzano-Castrovillari* (p. 272), where we reach the railway from Sibari to Cosenza (see R. 21).

70 M. *Buccino*, a town with 5154 inhab. and an old castle, situated on a hill (2128 ft.) 7½ M. to the left (diligence). In the *Rione San Maurizio*, below the town, are some pre-Roman ruins and numerous Latin inscriptions dating from the Roman *Volcei*. — The line now enters the valley of the *Platano*. Several tunnels. — 71 M. *Ponte San Cono*. — 74 M. *Romagnano-Vietri*.

A diligence plies twice a day from Romagnano to (4½ M.) *Vietri* (1148 ft.), a picturesquely situated town (3467 inhab.), with a ruined mediæval castle.

The railway now enters the narrow *Gola di Romagnano*, the romantic gorge of the Platano, and ascends it towards the broad mountain-valley of Muro, which formed a lake before the river forced its way out. The ravine is so narrow that there is frequently no room even for a footpath beside the river. The train traverses 20 tunnels and galleries (numerous pretty views). 79 M. *Balvano*, on the hill to the right, with a ruined Norman castle. The third tunnel from this point, about 1 M. in length, passes under the *Monte dell' Armi*. — 83 M. *Bella-Muro*, the station (motor-omn. twice a day) for the village of (6 M.) *Bella* and the town of (8½ M.) *Muro Lucano* (8323 inhab.), both of which lie to the N. About 2½ M. below Muro are some massive mural remains of the ancient *Numistro(?)*.

Near (85 M.) *Baragiano* the train crosses the Platano, which it then quits. — 92½ M. *Picerno* produces oil, wine, and silk. — 96 M. *Tito*, at the top of the pass, with an extensive view. Diligences run from the station to the village (3621 inhab.), 3 M. to the S.W., and to *Satriano di Lucania* (8 M. farther on), formerly called *Pietrafesa* but now renamed after the deserted town on the height (3145 ft.) beyond Tito. Fine oak woods.

103 M. **Potenza di Basilicata** (*Rail. Restaurant*, with bedrooms, well spoken of). — Hotels. *Albergo e Ristorante Lombardo*, Via Pretoria 136, R. 2½-4 fr.; *Alb. Lucano*. — *Caffè Pergola*, opposite the Alb. Lombardo. — Cab (carrozzella) from the station to the town (¾ hr.), 1 fr.

Potenza (2700 ft.), with 12,313 inhab., is the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient *Lucania*. The town, almost entirely rebuilt since the earthquake of 1857, lies on an eminence above the *Basento*, the ancient *Casuentus* or *Casa*, which rises not far from here and falls into the Gulf of Taranto near the ruins of Metapontum. Fine view from the piazza in front of the Cappella di San Gerardo. Small local museum. — The ancient

Potentia, destroyed by Emp. Frederick II. and again by Charles of Anjou, lay 460 ft. lower down, at the spot now called *La Murata,* where coins and inscriptions have frequently been found. Remains of various ancient towns have been discovered near Potenza.

A diligence plies in 7 hrs. from Potenza to *Acerenza* (p. 260), viâ Pietragalla. — A motor-diligence runs viâ Tito and Satriano (p. 262) to (5½ hrs.) *Marsico Nuovo* and (8 hrs.) *Saponara* (p. 261).

The train now follows the course of the Basento, the valley of which is wide and picturesque but deserted and strewn with débris. Numerous tunnels have been necessitated by the way in which the water-worn and distorted cliffs press upon the river. The numerous fine gnarled olive-trees should be noticed.

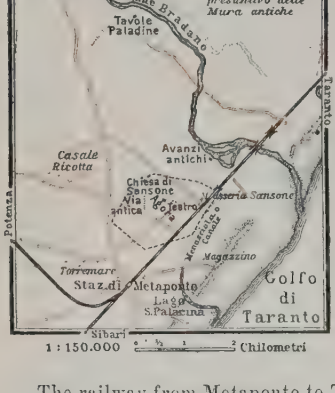
107 M. *Vaglio;* the village lies 4½ M. to the left of the railway. 113½ M. *Brindisi Montagna;* 117 M. *Trivigno.* 118 M. *Albano;* the town of *Albano di Lucania* (2950 ft.) is situated on a hill 6 M. to the N. The Basento is joined on the right by the *Camastra,* its chief affluent. 122 M. *Campomaggiore-Pietrapertosa;* to the left, romantic mountain scenery. 129½ M. *Calciano,* the station for *Tricarico,* a town with 8000 inhab. on a hill 5 M. to the N.W. and the seat of a bishop. 132 M. *Grassano-Garaguso* (small restaurant); 137½ M. *Salandra-Grottole.* Grassano and Grottole lie considerably to the N., Garaguso and Salandra to the S. of the railway. Salandra, with its castle, is situated on the *Salandrella,* an affluent of the Cavone, which flows into the Gulf of Taranto. — 145½ M. *Ferrandina* (comp. p. 258), 153½ M. *Pisticci;* the two small towns lie 5-6 M. to the S. Farther on the train crosses the Basento, which descends in windings to the sea. 161½ M. *Bernalda,* a town of 7121 inhab., with extensive fields of saffron and cotton.

169 M. **Metaponto** (*Rail. Restaurant,* with rooms, bargaining necessary), near the old castle of *Torremare,* is a solitary station, the name of which recalls the celebrated ancient Greek city of *Metapontum.*

Pythagoras (p. 269) died here in B.C. 497, in his 90th year, but his philosophy survived him in the towns of Magna Græcia, especially at Metapontum itself, Tarentum, and Croton. When Alexander of Epirus came to Italy in B.C. 332 Metapontum allied itself with him, and in the Second Punic War it took the part of Hannibal. Its enmity to Rome on the latter occasion, however, caused its downfall, and at the time of Pausanias, in the 2nd cent. after Christ, it was a mere heap of ruins.

Taking the road leading to the N. from the station, then turning to the right, we reach in 1¼ hr. an ancient Greek **Temple* in the Doric style of the 6th cent., called *Le Tavole Paladine* by the peasants, who believe each pillar to have been the seat of a Saracen chieftain. Fifteen columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. About 1 M. to the N.E. of the station lie the ruins of another Doric *Temple,* dedicated to *Apollo Lyceus*

(end of 6th cent. B.C.) and called by the peasants *Chiesa di Sansone* after the *Masseria Sansone*, $1\frac{1}{2}$ M. to the E. We reach this temple from the Tavole Paladine by following the *Bradano* to the S. towards the Masseria and just short of the farm turning to the right at a group of olive-trees. Walking on this excursion is unpleasant in wet weather; a horse (2-3 fr.) may be ordered in advance from the 'Capostazione' (station-master). The neighbouring farm-houses *(masserie)* are built of massive blocks from the ancient walls of the town. The Laguna di Santa Palacina now represents the artificial harbour of the ancient town.



From Metaponto to *Reggio*, see p. 268.

The railway from Metaponto to Taranto traverses a monotonous series of sand-dunes. The once fertile country is now mostly barren heathland. The train crosses several fiumare (p. 288). — $175\frac{1}{2}$ M. *Ginosa;* the station is connected by road with the town, the ancient *Genusia*, which lies 13 M. inland. — 186 M. *Chiatona.*

196 M. **Táranto** (Plan, p. 266). — Hotels. In the new town: *Albergo Europa* (Pl. a), on the Mare Piccolo, with restaurant, R. $2\frac{1}{2}$ fr.: *Aquila d'Oro* (Pl. b), Piazza Archita (p. 267), R. $2\frac{1}{4}$-$2\frac{1}{2}$ fr., with very fair restaurant. In the old town: *Risorgimento*, Piazza Fontana, $\frac{1}{3}$ M. from the station, unpretending. — *Trattoria Vesuvio*, Corso Due Mari: *Cafés* in the Corso Due Mari and in the Palazzo dei Uffici.

Baths beside the Albergo Europa.

Cab from the station to the town, 50 c. — Two omnibus-lines ply in the town: 1st cl. 15, 2nd cl. 10 c.

Lloyd's Agents, *Fratelli Cacace*, Strada Porto Piazza Sant' Eligio 6.

Taranto, a clean town with 50,592 inhab. and a considerable trade, is the residence of an archbishop, a sottoprefetto, and other authorities and has an important naval harbour with extensive docks. The town is situated on a N. bay of the *Gulf of Taranto*, on a rock which separates the latter from the deep inlet of the *Mare Piccolo*. The bay is bounded on the S. by the *Capo San Vito*, and on the W. it is protected by two fortified islands, the *Choerades* of antiquity, now called *San Pietro* and *San Paolo;* on the latter and smaller is a lighthouse. The entrance to the harbour is between San Paolo and San Vito; the N. passage is navigable for small boats

only. The climate of Taranto is somewhat cold in winter and not unbearably hot in summer. The honey and fruit of the district still maintain their ancient reputation. The date-palm bears fruit here, but it seldom ripens thoroughly.

Tarentum, or *Taras*, as it was called in Greek, founded to the W. of the mouth of the *Galaesus* (perhaps the modern *Cervaro*) by Spartan Parthenians under the guidance of Phalanthus, B.C. 701, gradually extended its sway over the territory of the Iapygæ, which was peculiarly suited for agriculture and sheep-farming. (The sheep of this district wore coverings to protect their fleeces; comp. Horace, Carm. ii. 6, 'pellitis ovibus Galesi'.) Excellent purple-mussels also were found here, so that the twin industries of weaving and dyeing sprang up side by side; and this town seems also to have furnished the whole of Apulia with pottery. Thus through its strong fleet, its extensive commerce and fisheries, its agriculture and manufactures Tarentum became the most opulent and powerful city of **Magna Græcia.** The coins of the ancient Tarentum are remarkable for their beauty. In the 4th cent. B.C. the city attained the zenith of its prosperity, under the guidance of *Archytas*, the mathematician; but at the same time its inhabitants had become notorious for their wantonness. In the war against the Lucanians Tarentum summoned to its aid foreign princes from Sparta and Epirus, and in its struggle with Rome it was aided by *Pyrrhus* (281), whose general *Milo*, however, betrayed the city into the hands of the enemy. In the Second Punic War the town espoused the cause of *Hannibal*, but was conquered in 209 by the Romans, who sold 30,000 of the citizens as slaves. In B.C. 123 a Roman colony (*Colonia Neptunia*) was established here, without, however, superseding the Greek community. In the time of Augustus Tarentum, like Naples and Reggio, was still essentially a Greek town and its trade and industry were still flourishing ('ille terrarum mihi praeter omnes angulus ridet'. Hor. Carm. ii. 6). Subsequently it became quite Romanized. From the reign of Justinian the town, with the rest of S. Italy, belonged to the Byzantine empire. In 927 it was entirely destroyed by the Saracens, but in 967 it was rebuilt by *Nicephorus Phocas*, in consequence of which Greek once more became the common dialect. In 1063 *Robert Guiscard* took the town and bestowed it on his son *Boemund*. At a later period *Emp. Frederick II.* built the castle of Rocca Imperiale. *Philip*, son of Charles of Anjou, was made prince of Taranto in 1301.

The railway station is in the suburb *(Borgo)* to the N.W., which contains the commercial storehouses and a few factories.

The city proper *(Città)* occupies the site of the Acropolis of the ancient town and is splendidly situated on a rock in the sea. The population is packed with unusual density in confined houses and narrow streets. The town is intersected lengthwise by three streets. The Mare Piccolo is skirted by the *Via Garibaldi*, inhabited chiefly by fishermen, whose language is still strongly tinctured with Greek and is often unintelligible to the other Tarentines. This street is connected with the *Via di Mezzo* by a number of lanes, some of which are continued to the narrow *Via del Duomo* or *Via Maggiore*, the main street, in which are many old aristocratic palazzi. The *Corso Vittorio Emanuele*, skirting the coast of the *Mare Grande*, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The partly modernized *Cathedral of San Cataldo* was founded in the 11th century. It contains many ancient columns, with antique

or mediæval capitals. The baroque chapel of the saint (an Irishman), adjoining the choir on the right, is sumptuously decorated with mosaics and sculptures. By the entrance to the sacristy is the epitaph of Philip of Taranto. Below the high-altar is an ancient crypt. — The *Castle*, at the S. end of the town, and the other fortifications date from the time of Ferdinand of Aragon and Philip II. of Spain.

TARANTO
1:30.000
Metri
Città
Città Nuova
Mare Piccolo
Borgo
Brindisi
Staz.
Chiatona
Saraceno
Bacobuto
Napeuna
Arsenale
Il Pizzone
Il Fronte
Cas. Primicerio
Cantiere Querrolo
Solito
Ponte di Napoli
Porta Napoli
Fonti
Ponte girevole
Via Cavour
Via Duomo
Via Maggiore
Corso Vitt. Eman.
Tempio Dor.
Castello
Via Anfiteatro
Via Mazzini
Via Cavour
Via Archita
Via Aquino
Via Cattedrale
Via Duca d'Aosta
Via Principe Amedeo
Via Umberto I
Via Regina Margherita
Via Pupino
Via Cavallotti
Via Aquino
Via Anfiteatro
Via Mazzini
Via Archita
Via Duca d'Aosta
Via Principe Amedeo
Via Umberto I
Via Regina Margherita
Via Cavallotti
Via Pupino

by an iron swing-bridge (Ponte Girevole). The ebb and flow of the tide is distinctly visible here, one of the few places on the Mediterranean where it is perceptible.

On the mainland towards the S.E., where the larger part of ancient Tarentum was situated, a new quarter, the CITTÀ NUOVA, has sprung up within the last 25 or 35 years.

The *Museum* (Pl. 1), in the former convent of San Pasquale, immediately to the left in the Piazza Archita, contains mainly antiquities unearthed in the neighbourhood. Director, Dr. Quagliati.

In the COURT are large terracotta vases, cinerary urns, sarcophagi, and architectural fragments. On the GROUND FLOOR are weapons, utensils, and terracotta vases of the pre-Grecian population of the Neolithic and Bronze Periods. Also, two Roman mosaics. UPPER FLOOR. Further relics of the pre-Grecian population. Room II contains archaic Greek vases, some of which bear the artists' signatures. In the next rooms are red-figured vases of the 5th-3rd cent. B.C., including two fine amphoræ of the middle of the 5th century. Then, articles in ivory, bronzes, glass; Hellenistic terracottas and votive reliefs of naval and other battles between Greeks and barbarians; statuettes; two fine marble *Heads (one female, of the end of the 5th cent., the other of the 3rd cent. B.C.); coins.

Adjacent is the large *Palazzo degli Uffici*, completed in 1896 and containing law-courts, schools, and municipal offices. To the S.E., on the site of the *Piazza Anfiteatro* and the market-hall, the remains of the Amphitheatre were formerly visible. To the E. is the *Arsenal*, which has docks 655 ft. long and 130 ft. wide. On the shore of the Mare Piccolo, to the N. of the *Villa Beaumont-Bonelli*, are large heaps of the purple-yielding mussel-shells, dating from antiquity. The villa is open to visitors and is worth seeing. — From this point we obtain a survey of the *Mare Piccolo*, which is divided into two halves by the promontory *Il Pizzone* and the *Punta della Penna*.

Excellent fish abound in this bay. They enter with the tide under the S. bridge, and when returning are netted in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shell-fish also are bred here in vast numbers (oysters and others called *cozze*, the best being the *coccioli*). The situation of the beds is indicated by stakes protruding from the water. The traveller may visit them by boat ($1^1/_2$ fr. per hr.) and enjoy his oysters fresh from the sea (about 50 c. per doz.; price better arranged in advance; bread should be brought).

In *Solito*, 1 M. to the E. of the church of San Francesco, is a Basilian grotto with frescoes, known as the *Cripta del Redentore*.

In the district between Taranto, Brindisi, and Otranto the *tarántola*, or tarantella-spider (Lycosa tarantula), occurs. Its bite was formerly believed to be venomous and is still said by the natives to cause convulsions and even madness, for which music and dancing are supposed to be effectual remedies. The latter belief gave rise to the curious tarantella-dancing mania, epidemic in S. Italy in the 15-17th centuries.

From Taranto to *Bari*, see pp. 252, 251.

The railway describes a curve round the Mare Piccolo and turns to the E. — $204^1/_2$ M. *Monteiasi-Montemesola;* 208 M. *Grottaglie;* 217 M. *Francavilla Fontana.* (Railway to Lecce, p. 255.) — 221 M.

Oria (540 ft.), the ancient *Uria*, from which the Doria family is said to derive its origin, is a beautifully situated place with a strong castle of 1227, numerous palaces, and a small museum (in the Palazzo degli Uffici). 226½ M. *Latiano;* 231 M. *Mesagne.*

240 M. *Brindisi*, see p. 252.

From Metaponto to Reggio, 267 M., railway in 11-14 hrs. (fares 47 fr. 65, 32 fr. 35, 20 fr. 85 c.).

Metaponto, see p. 263. — The railway crosses the Basento (p. 262) and skirts the Gulf of Tarentum. The soil was once very fertile, but now, owing to depopulation, has degenerated into marsh-land and is miserably cultivated. The peasants come down from the mountains and sow their fields in autumn, so as to get in the harvest in June, before the malaria season. The fields are allowed to lie fallow for several years after each crop; shepherds then pasture their flocks upon them in winter, but in spring they too leave the unhealthy lowlands. The eucalyptus-trees planted around the stations have failed to counteract the malarious influences of the district. The train crosses several fiumare (p. 288), now confined within embankments. The numerous watch-towers are a memento of the unsafe condition of the coast during the middle ages, which is also the reason of the distance of the settlements from the sea.

5 M. *San-Basilio-Pisticci*, beyond which the train crosses the *Cavone*. 10 M. *Montalbano Ionico*. We next cross the *Agri*, the ancient *Aciris*. 13½ M. *Policoro*, near which lay the Greek town of *Heraclea* (founded by the Tarentines in B.C. 432), where Pyrrhus with his elephants gained his first victory over the Romans, B.C. 280.

The train traverses a wood *(Pantano di Policoro)*, full of the most luxuriant vegetation (myrtles, oleanders, etc.), and near (20 M.) *Nova Siri* crosses the river *Sinni* (p. 261). The line now approaches the sea. — 22½ M. *Rocca Imperiale*. The country becomes hilly. 26 M. *Montegiordano;* 31 M. *Roseto (Capo Spulico)*. To the left, on the coast, is a curious ruin (Torre Roseto).

The finest part of the line is between Roseto and Rossano. It commands a beautiful view of the broad valley of the *Crati*, with the pine-clad Sila mountains (p. 273) at its head, and of the steep *Monte Pollino*, which attains in the *Serra Dolcedorme* a height of 7450 ft. and is never free from snow except in summer. — 34 M. *Amendolara;* 40½ M. *Trebisacce;* 47 M. *Torre Cerchiara*.

50 M. **Sibari** (*Rail. Restaurant*, tolerable, with bedrooms), formerly *Buffaloria*, junction for the line to Cosenza (R. 21), derives its name from the ancient Sybaris (see below). Malarious district.

The train now crosses the *Crati* (comp. p. 210), the ancient *Crathis*, on which (ca. 1¼ M. upstream) lay the wealthy and luxurious *Sybaris*, founded in B.C. 720 by Achæans and Trœzenians and destroyed in 510 by the Crotonians.

16°
17°
40°
GOLFO
DI TARANTO
MARE
CALABRIE
Golfo di Policastro
Cuccaro
Laurito
Casaletto
Sirino
Castelsaraceno
Chiaromonte
M. Coppola
Rotondella
Sinni
Staz. Nova Siri
Rocca Imperiale
Pisciotta
Tre Orsaja
M. Bulgheria
Sapri
Lagonegro
M. Alpi
Latronico
Noepoli
S. Giorgio
M. Tascione
Centola
S. Giovanni
Palinuro
Mingardo
Camerota
P. Infreschi
Policastro
Vibonati
Lauria
M. La Spina
Francavilla
S. Paolo
Oriolo
Montegiordano
Trecchina
Maratea
S. Severino
M. Caramola
Castelluccio
Roseto
Ferro
C. Spulico
La Serra
Viggianello
Alessandria
Amendolara
Staz.
Tortora
Rotonda
M. Pollino
M. Sparviere
Albidona
Avena
M. Ciagola
Sta Dolcedorme
S. Lorenzo
Castrocucco
Talago
Mormanno
Trebisacce
I. di Dino
Papasidero
Morano
Cerchiara
S. Nicola
Orsomarso
Cassano
Staz. di Tre Cerchiara
Scalea
Castrovillari
Jonio
Raganello
Verbicaro
Lungro
Buffaloria
Sibari
Lao
Abatemarco
M. Pellegrino
Doria
Crati
S. Mauro
I. di Carella
S. Donato
Spezzano Castrovillari
Schiavonia
Diamante
Montea
S. Sosti
Staz. di Tarsia
Spezzano
Albanese
Staz. Coseria
C. Trionto
Staz. Mirto Crosia
Staz. di S. Giacomo Calopezzati
Belvedere
Marittimo
Sanginetto
Roggiano
Terranova
Tarsia
Staz.
Corigliano
Rossano
Staz. Pietrapaola
Fagnano
S. Demetrio
C. di Bonifati
S. Marco
Argentano
Staz. di Mongrassano
Sra Crista d'Acri
Cropalati
Arso
Cariati
P. Fiumenicà
Cetraro
Cerzeto
Bisignano
Acri
M. Paleparto
Staz. di Lattarico
Pietrapaola
Guardia Piemontese
Staz. di Bisignano
Luzzi
Longobucco
Staz.
Crucoli
S. Venere
Montalto
Fuscaldo
Rose
Campana
P. dell'Alice
Cz. Cervello
M. Pettinascura
M. Lelo
Ciro
Paola
S. Fili
Staz. Rende S. Fili
Lipuda
Savelli
S. Nicola
Melissa
Tre Melissa
S. Lucido
Cosenza
Spezzano Grande
Bte Donato
Cerisano
Pietrafitta
M. Cristo
S. Giovanni in Fiore
M. Pizzuto
Strongoli
Fiumefreddo
Aprigliano
Montenero
Caccuri
Staz. Strongoli
Neto
M. Cocuzzo
Belvedere
Belmonte
Grimaldi
Rogliano
Cotronei
S. Severina
Sc. Isca
Carpanzano
Amantea
Coraci
M. Fuscaldo
Armeria

CALABRIE
Scala di 1 : 1.350.000
10 5 0 10 20 30 40
Chilometri (111,307-1°)
5 0 5 10 15 20
English miles (69,16-1°)
Abbreviazioni : C.-Capo. G.-Golfo. I.-Isola. M.-Monte. P.a P.ta-Punta. S.-San, Santa. S.ra-Serra. Staz.-Stazione. Tre-Torre.
Golfo di Gioja
Golfo di Squillace
Mare Tirreno
Mare Ionio
Strettoi di Messina
Catanzaro
Chiaravalle
Squillace
Montepaone
Soverato
Badolato
Stilo
Monasterace
Caulonia
Roccella
Gerace
Siderno
Marina di Gioiosa
Gioiosa
Mammola
Grotteria
Cinquefrondi
Rosarno
Laureana
Palmi
Bagnara
Scilla
Punta del Faro
C. Rasocolmo
Polistena
Cittanova
Seminara
S. Eufemia
Sinopoli
Ardore
Bianco
Condofuri
Bova
Staz. di Bova
Reggio Calabria
Gallina
Pellaro
Motta S. Giovanni
Messina
Sicilia
Aspromonte
C. Spartivento
C. Bruzzano
Marina di Catanzaro
Marina di Squillace
Marina di Gerace
Marina di Siderno
Marina di Ardore
Marina di Bovalino
Staz. di Roccella
Staz. di Caulonia
Staz. di Riace
Staz. di Stilo
Staz. di Precariti
Staz. di Gerace Marina
Staz. di Siderno Marina
Staz. di Bovalino
Staz. di Condofuri
Staz. di Melito
Staz. di Motta S. Giovanni
Staz. di Reggio Calabria
Staz. di Gallina
Staz. di Pellaro
Staz. di Scilla
Staz. di Bagnara
Staz. di Palmi
Staz. di Rosarno
Staz. di Gioja Tauro
Staz. di Nicotera
Staz. di Tropea
Staz. di Pizzo
Staz. di Filadelfia
Staz. di Lamezia
Staz. di Nocera
Staz. di Falerna
Staz. di Amantea
Staz. di Paola
Staz. di Cetraro
Staz. di Belvedere
Staz. di Scalea
Staz. di Diamante
Staz. di Sibari
Staz. di Rossano
Staz. di Crotone
Staz. di Cotrone
Staz. di Cirò
Staz. di Rocca Imperiale
Staz. di Trebisacce
Staz. di Amendolara
Staz. di Roseto Capo Spulico
Staz. di Nova Siri
Staz. di Rotondella
Staz. di Tursi
Staz. di Policoro
Staz. di Metaponto
Staz. di Pisticci
Staz. di Ferrandina
Staz. di Grassano
Staz. di Grottole
Staz. di Matera
Staz. di Montescaglioso
Staz. di Ginosa
Staz. di Castellaneta
Staz. di Palagiano
Staz. di Massafra
Staz. di Crispiano
Staz. di Statte
Staz. di Taranto
Staz. di Grottaglie
Staz. di Francavilla
Staz. di Oria
Staz. di Mesagne
Staz. di Brindisi
Staz. di Torre Santa Susanna
Staz. di Avetrana
Staz. di Manduria
Staz. di Sava
Staz. di Maruggio
Staz. di Lizzano
Staz. di Pulsano
Staz. di Monacizzo
Staz. di Torricella
Staz. di Leporano
Staz. di Talsano
Staz. di Lido Bruno
Staz. di Lido Azzurro
Staz. di Lido Bianco
Staz. di Lido Verde
Staz. di Lido Rosso
Staz. di Lido Giallo
Staz. di Lido Nero
Staz. di Lido Viola
Staz. di Lido Grigio
Staz. di Lido Marrone
Staz. di Lido Arancione
Staz. di Lido Rosa
Staz. di Lido Celeste
Staz. di Lido Blu
Staz. di Lido Indaco
Staz. di Lido Violetto
Staz. di Lido Porpora
Staz. di Lido Magenta
Staz. di Lido Cremisi
Staz. di Lido Scarlatto
Staz. di Lido Vermiglio
Staz. di Lido Aranciato
Staz. di Lido Giallastro
Staz. di Lido Verdastro
Staz. di Lido Azzurrino
Staz. di Lido Violaceo
Staz. di Lido Porporino
Staz. di Lido Magentino
Staz. di Lido Cremisino
Staz. di Lido Scarlattino
Staz. di Lido Vermiglino
Staz. di Lido Aranciato
Staz. di Lido Giallastro
Staz. di Lido Verdastro
Staz. di Lido Azzurrino
Staz. di Lido Violaceo
Staz. di Lido Porporino
Staz. di Lido Magentino
Staz. di Lido Cremisino
Staz. di Lido Scarlattino
Staz. di Lido Vermiglino
38°
38°

About 3¾ M. to the S.W., 4½ M. to the E. of *Terranova di Sibari*, on the road to (10½ M.) Corigliano (see below), are the scanty ruins ('Le Muraglie') of **Thurii**, which was founded by the Sybarites after the destruction of their city. In B.C. 443 the Athenians sent a colony thither, and with it the historian Herodotus. Owing to the wise legislation of Charondas Thurii soon attained to great prosperity. It formed a league with the Romans in B.C. 282, and was defended by C. Fabricius against the attacks of the Lucanians, but it was plundered by Hannibal in 204. In B.C. 193 it received a Roman colony and the new name of *Copia*, but it rapidly declined and was at length entirely deserted.

58 M. *Corigliano Calabro.* The town, with 15,379 inhab., lies on a height (720 ft.), 2½ M. to the S. of the station.

65½ M. *Rossano.* The town (Albergo Vittoria; Roma), with 13,354 inhab., situated on a hill (975 ft.) 4 M. off, is reached by a road passing through olive-groves and reddish cliffs. Adjacent are quarries of marble and alabaster. The town commands fine views of the Monte Pollino (p. 268) and the Apulian peninsula, especially from the terrace in the middle of the Via Garibaldi. It was the birthplace of St. Nilus (910). The Byzantine church of San Pietro has five domes. The archiepiscopal library contains a valuable 6th cent. MS. of the Gospels of SS. Matthew and Mark, engrossed on purple vellum and copiously illustrated.

The train runs close to the sea through a mountainous district, and crosses the *Trionto*. Stations: *Mirto-Crosia*, *San-Giacomo-Calopezzati*, *Pietrapaola*, *Campana*, *Cariati*, *Crucoli*, *Cirò*, *Torre Melissa*. As far as Mirto the train traverses fine olive-plantations; we then run through pasture-land, alternating, as the line approaches the hills, with plantations of olives, vines, and figs. — 109 M. *Strongoli.* This squalid village, situated on a bold eminence (1130 ft.) 6 M. from the station, was the ancient *Petelia*, founded, according to tradition, by Philoctetes.

119 M. **Cotrone** (*Albergo Concordia*, Piazza Vittoria, trattoria well spoken of; *Centrale e Pitagora*, fair; carriage from the station ½ fr.; Lloyd's Agents, *Fr. Torromino & Co.*), a thriving little seaport with 7917 inhab., situated on a promontory, was in ancient times the famous Achæan colony of *Croton*.

Croton, founded B.C. 710, is said to have been able in 510 to send an army of 100,000 men into the field against Sybaris. After its great victory on that occasion, however, Croton declined; not long afterwards the citizens were defeated by the Locrians on the river Sagras (p. 271), and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city, Pythagoras, who had fled from Samos to escape the tyrant Polycrates, established himself at Croton. He attracted a band of disciples and founded his brotherhood here. B.C. 540, but was at length banished in consequence of the jealousy of the citizens (comp. p. 263).

On the way to the station are large storehouses for the oranges, olives, and liquorice which are exported hence in considerable quantities. A visit should be paid to the old *Castle*, dating from the reign of Charles V., the highest tower of which commands a fine

view (admission on application to an officer or sergeant). A pleasant walk may be taken through the Strada Margherita to the harbour.

About 7 M. to the S.E. is the *Capo Colonne*, or *Capo Nau*, a low promontory, much exposed to the wind. (Route to it by land 2½ hrs., very rough; boat 6-10 fr.) As the boat rounds this cape the eye is arrested by a solitary Doric column, 26½ ft. high, rising conspicuously on massive substructures above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* on the *Lacinian Promontory*, once the most revered divinity on the Gulf of Tarentum. The worship of Hera has been replaced by that of the *Madonna del Capo*, to whose church, close to the temple, a number of young girls from Cotrone ('le verginelle') go every Saturday in procession, with bare feet.

Beyond Cotrone the train quits the coast and traverses a hilly district terminating in the *Capo Rizzuto*. Between (123½ M.) *Pudano* and (129½ M.) *Cutro* it passes through a tunnel 1½ M. in length. Stations: *Isola-Capo-Rizzuto, Roccabernarda, Bottricello, Cropani, Sellia, Simeri e Crichi*, all on the coast of the *Gulf of Squillace*.

156 M. *Catanzaro Marina* (Buffet); about 1¼ M. to the S.W. of the station are the ruins of the mediæval abbey of *Roccella*. — From the Marina a branch-line (5½ M., in 20 min.; fares 1 fr. 5, 75, 50 c.; comp. p. 277) runs viâ *Santa Maria* to *Sala*, which is the station for Catanzaro. (Continuation of the branch-line to Sant' Eufemia, see p. 277.) From Sala the Tramvia Automoto-funicolare ascends as a cable-tramway to the S. end of Catanzaro, and thence as an ordinary tramway through the town to the N. end (there and back, 70 c., 45 c.; within the town 10 c.).

Catanzáro. Hotels. *Hôtel Brezia*, R. 1½-3 fr.; *Centrale*, R. 1½-3 fr., both in the Corso Vitt. Emanuele and well spoken of, with restaurants; *Alb. Patria*, tolerable. — Farther along the Corso, *Caffè del Genio*.

Carriages. Carr. from Sala to (2½ M.) the town 1 fr. 20 c., with two horses 2 fr., at night 1½, 2½ fr.; drive in the town 1½ fr. — Motor Diligence at 8 a.m. viâ Tiriolo to Cosenza in 7 hrs. (fare 11 fr. 80 c.), returning from Cosenza at 7 a.m.; comp. p. 274. *Mule*, 3-5 fr. a day.

Lloyd's Agent, *Vincenzo Bruno*.

Catanzaro (1125 ft.), with 22,800 inhab., the capital of the province of the same name, possesses numerous velvet and silk manufactories and luxuriant olive-groves. Fine views are obtained from the campanile of the *Cathedral*, from the *Via Bellavista* (S. side of the town), and from the pretty Giardino Pubblico (*Villa Margherita*), on the E. side of the town. Near the castle is a small *Provincial Museum* (key at the prefettura, not always obtainable), containing coins, vases, and other antiquities from the Greek settlements of the district (fine helmet from Tiriolo; statuette of Æsculapius; among the pictures, a Lucretia by a Venetian master and a Madonna by Antonello da Saliba, 1508). The *Church of the Santo Rosario* contains a Madonna with St. Dominic, a good Venetian picture of the 16th century. The *Castle* was built by Robert Guiscard. The climate is cool in summer, and snow often lies in

winter. Many wealthy families reside here. Women wearing the handsome Calabrian costume are still frequently seen here, particularly on Sundays and market-days.

In Sept., 1905, severe earthquakes devastated numerous communities and caused the loss of hundreds of lives in the province of Catanzaro. The neighbouring provinces of Cosenza and Reggio were almost as seriously affected. In Oct., 1907, the districts of Pizzo, Tropea, Monteleone and the villages on the clay and sandstone hills on the E. coast to the S. of Gerace were injured; Ferruzzano and Brancaleone (p. 272) were destroyed.

160 M. **Squillace.** The town (1130 ft.), the ancient *Scolacium* or *Scylacium*, is perched on an almost inaccessible rock, 5 M. from the station. We catch a glimpse of it (right) as we approach.

Cassiodorus, the private secretary of Theodoric the Great, was born at Scylacium in 480 A.D., and after the death of his master retired to his native town, where he wrote a number of learned works and died in 575. — To the N. of Squillace the *Emp. Otho II.* was defeated in July, 982, by the Arabs, who had crossed over from Sicily. He escaped by sea to Rossano (p. 269) and died soon after at Rome (Dec. 983).

The train passes through the promontory by means of two tunnels. Stations: *Montauro, Soverato, San Sostene, Sant'Andrea, Badolato, Santa Caterina, Guardavalle, Monasterace-Stilo* (near which are iron-works), *Riace*. The Cattolica at *Stilo* (diligence from the station in 3 hrs.) is a Byzantine edifice with wings, like the churches dedicated to San Pietro at Otranto and Rossano. — 193½ M. *Caulonia*. The river *Allaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 Crotonians is said to have been annihilated by 10,000 Locrians (comp. p. 269). The Achæan *Caulonia*, the refuge of Pythagoras on his expulsion from Croton, lay near the sea, on the height between Allaro and Precariti, where remains of a Greek temple were discovered in 1911.

197 M. *Roccella Ionica*, with 6338 inhab.; the old town, with its ruined castle, is picturesquely situated on a precipitous rock. — Near the station of (201½ M.) *Gioiosa Ionica* (pop. 9072) is a small ancient amphitheatre. From this point on the magnificent scenery resembles that of Greece. 204 M. *Siderno Marina*.

207½ M. **Gerace.** The railway station is in the Marina or lower town (*Alb. Locri*, Via Garibaldi, R. 1½-2 fr., clean). From it a diligence runs twice daily in 2½ hrs. (back in 1½ hr.) to the upper town (1570 ft.), which lies 5½ M. off on the slope of a lofty spur of the Apennines. The upper town contains 5650 inhab. and a cathedral, originally Romanesque (late 12th cent.), in which antique columns are still extant. — Between three abrupt hills and the sea, about 1¾ M. to the S.W. of the station, extend the ruins of *Locri Epizephyrii*, the once celebrated colony of the Locrians, founded in B.C. 683, provided with a salutary code of laws by Zaleucus (664), and extolled by Pindar and Demosthenes for its wealth and love of art. Excavations directed by Prof. Orsi (p. 438) disclosed in 1889-90 the foundations of a temple of the 5th cent. B.C. near the

conspicuous old *Torre di Gerace*, 1/2 M. from the (211 M.) station of *Sant'Ilario*. Contrary to the usual rule in this region the temple was of the Ionic order (comp. pp. 70, xxxvi). In 1910 the town-wall, a small temple of Athena, a shrine of Persephone, and a pre-Grecian necropolis were discovered.

From Gerace a road leads through beautiful woods over the Aspromonte (p. 280) to (14 1/2 M.) *Cittanova*. The top of the pass (3125 ft.) commands a delightful view of the sea in both directions. Thence viâ *Radicena* to (13 M.) *Gioia Tauro* (p. 278; diligence in 3 hrs.).

Stations: *Ardore*, *Bovalino*, *Bianconovo*. Tunnel. 228 M. *Brancaleone* (p. 271). The line now skirts the *Capo Spartivento*, the *Promontorium Herculeum* of antiquity, the S.E. extremity of Calabria (station, 232 M.). Tunnel. 236 M. *Palizzi*. The train turns towards the W. and then to the N. From this point to Pellaro the line is bounded on the right by barren rocks and sand-hills, intersected by the stony beds of the mountain torrents, dry in summer and often overgrown with oleanders. Tunnel. 239 1/2 M. *Bova;* 242 M. *Amendolea*. — 247 M. *Melito*. To the right, above, are the village and a group of rocks known as the *Pentedatillo*.

253 M. *Saline di Reggio*. The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell'Armi*, the *Promontorium Leucopetrae*, which was in ancient times regarded as the termination of the Apennines.

256 M. *Lázzaro;* 260 M. *Péllaro*, decimated by the earthquake of 1908 (pp. 278, 393); 263 1/2 M. *San Gregorio*. This district is well cultivated. Plantations of bergamot-oranges, the fruit of which yields an essence extensively used in perfumery.

267 M. *Reggio Centrale*. The train goes on viâ *Reggio Succursale* to *Reggio Porto* (p. 279), where it makes direct connection with the ferry-steamer for Messina (see p. 401).

21. From Sibari to Cosenza.

43 M. Railway in 1 1/2-3 hrs. (fares 8 fr. 5, 5 fr. 65, 3 fr. 65 c.; express fares 8 fr. 85, 6 fr. 20, 4 fr. 5 c.). Beyond Cosenza the railway goes on to (5 1/2 M.) *Pietrafitta;* and a continuation to *Rogliano* (p. 274) is projected.

Sibari, a station on the Metaponto and Reggio railway, see p. 268. — 6 M. *Cassano al Ionio*, the station for **Cassano** (*Alb. Elena;* diligence in 2 1/2 hrs.), a beautifully situated town (6842 inhab.), 6 M. to the N., with warm baths and an ancient castle on a lofty rock. The castle affords a magnificent survey of the valleys of the *Coscile* and the *Crati* (p. 268), of the wild, barren limestone mountains of the environs, and of Monte Pollino (p. 268). The *Torre di Milo* is pointed out here as the tower whence the stone was thrown that caused the death of Titus Annius Milo, when he was besieging *Cosa* on behalf of Pompey.

10 M. *Spezzano-Castrovillari;* Spezzano is 4 1/2 M. to the S.

and Castrovillari $10^1/_2$ M. to the N. of the station (p. 261). — 15 M. *Tarsia.* Beyond ($18^1/_2$ M.) *San-Marco-Roggiano* the train reaches the valley of the *Crati,* which it ascends, crossing several affluents of that river. Stations: *Mongrassano-Cervicati, Torano-Lattarico, Acri-Bisignano, Montalto-Rose.* — From ($38^1/_2$ M.) *Rende-San-Fili* a beautiful road leads to the W. across the Calabrian spurs of the Apennines, passing through fine chestnut-woods on this side of the pass (3117 ft.), to Paola (p. 276; diligence from Cosenza, see below).

43 M. **Cosenza** (1266 ft.; *Albergo Vetere,* near the gardens by the theatre, with view, R. $2^1/_2$-3 fr.; *Alb. Excelsior,* Corso Telesio, R. 2-$2^1/_2$ fr.), the ancient *Consentia,* once the principal city of the Bruttii (see p. 210), is now the capital of the province of Cosenza and an archiepiscopal residence, with 13,841 inhab., including many wealthy landed proprietors. It lies on the N. slope of a hill which separates the *Crati* from the *Busento,* above the confluence of these streams, and is commanded by a castle. Serious damage was wrought by earthquakes in 1783, 1854, 1870, and 1905.

Alaric, King of the Visigoths, died at Cosenza in 410, after he had plundered Rome and made an attempt to pass over into Sicily. His coffin and his treasures are said to have been buried in the bed of the river Buxentius (Busento). The site is unknown, but it has been looked for at the union of the Busento and the Crati, near the station, now marked by the 'Ponte Alerico', and also $2^1/_4$ M. farther upstream.

The Gothic *Cathedral,* consecrated in 1222 in presence of Emp. Frederick II. and recently restored, contains the tombs of Isabella (d. 1270), consort of Philip III. of France, by a French artist, and of Louis III. of Anjou (d. 1435). — Near the *Prefettura* and the new *Theatre* are tasteful gardens. Here a monument, with an allegorical figure of Liberty by Gius. Pacchioni of Bologna, was erected in 1879 to the *Brothers Bandiera* and other participators in the Calabrian rising of 1844. Farther on are several busts: to the right, Bernardino Telesio, the philosopher (d. 1588), to the left, Garibaldi, Cavour, Mazzini. — A picturesque footpath leads from the promenade up the valley of the Crati to the *Castello* (1250 ft.), the walls of which, though 9 ft. in thickness, have been unable to resist the shocks of earthquakes (see above). Fine view from the top. The return may be made through the valley of the Busento, the entire walk taking about 1 hr.

From Cosenza to Paola, viâ Rende-San-Fili (see above), motor-diligence daily in 3 hrs., starting at 2 p.m. and returning at 9.15 a.m. (fare 6 fr. 25 c.); one-horse carr. about 15 fr. A railway is projected. — Diligence to Amantea, see p. 277.

To the E. of Cosenza rises the **Sila,** a lofty and partially wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining in the *Botte Donato* a height of 6330 ft., and embracing an extensive network of valleys watered by scanty streams flowing in

gravelly channels. These mountains, which consist of granite and gneiss, present an abrupt face towards the valley of the Crati, but gradually fall away towards the Gulf of Taranto. In ancient times they supplied the Athenians and Sicilians with timber for ship-building, but the forests have now mostly given place to extensive pastures. The snow does not disappear from the higher regions until the latter end of May or June. This beautiful district, which has very rarely been explored by travellers, is still in a very primitive condition. Information and letters of introduction may be obtained through the Club Alpino Silano at Cosenza. The best months for the tour are July, August, and September. — From Cosenza a motor-diligence (fare 10 fr.; carr.-and-pair 35 fr., with fee) plies daily (except in winter) in 5 hrs., viâ *Spezzano Grande* (2625 ft.), to (43½ M.) *San Giovanni in Fiore* (3445 ft.; simple accommodation at Signora Rotelli's), a romantic mountain-hamlet (pretty costumes). The road is specially attractive as far as the first Cantoniera. The ascent of the *Montenero* (6170 ft.; view), to the S.W., may be made from San Giovanni in 5-6 hrs. (with guide; horse or mule desirable) by a route following the bed of the *Arvo (Albo)*, traversing the steep and stony slopes on its banks, and farther on passing through fine beech-woods. The road goes on (diligence in 12 hrs.) viâ *Santa Severina* (1065 ft.) to *Cotrone* (p. 269).

The Road from Cosenza to Pizzo (motor-diligence daily at 7.30 a.m., to Rogliano in ¾, Tiriolo in 6, Catanzaro in 7 hrs.; comp. p. 270; railway to Rogliano projected, comp. p. 272) gradually ascends through a well-cultivated district. The heights are clothed with oaks and chestnuts.

12 M. **Rogliano** (2200 ft.), a town of 3450 inhab., on a hill to the left, commands a charming view of the fertile country and the surrounding mountains, above which, on the right, rises the Monte Cocuzzo (p. 277). The road then descends into the ravine of the *Savuto*, the ancient *Sabatus*, ascends an abrupt ridge, and passes *Carpanzano*, *Coraci*, and (28 M.) *Soveria Mannelli*, whence a road (motor-diligence in 2 hrs.) leads to the right to *Nicastro*, a station on the railway from Sant' Eufemia to Catanzaro (see p. 277). It then leads through gorges and woods to —

44 M. **Tiriòlo.** The small town (2165 ft.; *Critelli's Inn*), with 4267 inhab., lies high up on the watershed between the *Corace*, which descends to the Gulf of Squillace, and the *Amato*, which flows into the Gulf of Sant'Eufemia, the ancient *Sinus Terinaeus*. The name Tiriolo recalls the ancient *Ager Taurianus*. Numerous antiquities and coins have been found here. The costumes of the women are picturesque. The summit of the *Monte di Tiriolo* (ca. 20 min.), with a meteorological station and the ruins of a castle, affords a view of the Gulf of Squillace and Sant'Eufemia.

The road to Reggio crosses the hills (where a road to Catanzaro, 11 M., diverges to the S.E.) and, near the station of *Marcellinara* on the Sant' Eufemia and Catanzaro line (p. 277), crosses the Amato, and then follows first the right and then the left bank of the stream. The view includes the gulfs of Squillace and Sant' Eufemia, scarcely 20 M. apart.

Beyond *Casino Chiriaco* we traverse the plateau of *Maida*, where in 1806 the British troops under Sir John Stuart defeated Ragnier and drove the French out of Calabria. The route through the fertile but unhealthy plain now skirts the railway to (75 M.) *Pizzo* (p. 277).

22. From Battipaglia *(Naples)* along the West Coast to Reggio *(Messina)*.

248½ M. Railway in 11-14 hrs. (fares 45 fr. 15, 30 fr. 85, 19 fr. 95 c.). — From Naples to Reggio, 294 M., railway in 13-16 hrs. (fares 51 fr. 35, 34 fr. 55, 22 fr. 40 c.). The price of through-tickets to Messina, Palermo, and other Sicilian points includes the crossing to Messina, to which the steamers in connection with the trains ply from Villa San Giovanni (not from Reggio). — Only one train has a dining-car; as the railway restaurants are poor it is advisable to carry provisions. — Sleeping-carriages in the evening express train (not very comfortable) 18 fr. (Rome to Syracuse 29 fr. 30 c.) in addition to the 1st class fare. — A 'train de luxe', in connection with the 'trains de luxe' running from Jan. to April between Paris, Rome, and Naples, and between Berlin and Naples (p. 2), leaves Naples on Frid. and Sun. nights for *Palermo* (435 M. in 18 hrs., fare 66 fr. 15 c. plus supplement of 31 fr. 35 c.) and on Tues. night for *Giardini-Taormina* (322 M. in 14 hrs.; 55 fr. 5 c. plus supplement of 23 fr. 10 c.). Corresponding services in the opposite direction (comp. p. 382).

The railway along the W. coast of Calabria is very striking and is notable both for the boldness of its construction and the beauty of the scenery, through which, unfortunately, the express trains pass at night. The Neapolitan and Calabrian Apennines (p. 210) abut so closely and so abruptly on the Tyrrhenian Sea that the railway has often to burrow its way through the cliffs by means of tunnels. The ancient towns, with their ruined castles, lie picturesquely on the mountain-sides. The inhabitants, many of whom still wear their quaint and many-coloured local costumes, are mostly fishermen or cultivators of grain and wine, agrumi, figs, and olives. The fields are often enclosed by prickly hedges of the Opuntia cactus (p. 288). Many short-coursed streams fall into the sea, generally with but a scanty supply of water, but wild and devastating torrents during the rainy season. The railway crosses these and their gorges by lofty viaducts, affording grand and ever-changing views. Beyond the Capo Vaticano Mt. Ætna and other mountains of Sicily come into sight on the right.

From Naples to (45½ M.) *Battipaglia*, see pp. 191-197. — From Battipaglia to (13 M.) *Pesto (Paestum)*, see p. 198. — The next station (16 M. from Battipaglia) is *Ogliastro Cilento*, the village of which name lies 6 M. to the S.E. on the hill.

18½ M. *Agròpoli* (Alb. del Sud, ¾ M. from the station, by the sea; Alb. Chiariello; arrange prices). The railway leaves the coast, which here juts out to the S.W. in the *Punta Licosa*, the S. horn of the Gulf of Salerno. We skirt the E. side of the *Monte Stella* (3707 ft.). Several tunnels are threaded before and after (22½ M.) *Torchiara*. Beyond (26 M.) *Rutino* we cross the *Alento*, the ancient *Hales*. 29½ M. *Omignano;* 31½ M. *Castelnuovo Vallo*. Soon after leaving (33½ M.) *Casal Velino* the line regains the coast. — 38 M. *Ascèa*.

At *Castellammare di Veglia* or *della Bruca*, 1¾ M. to the N.W., at the W. extremity of a hill-ridge and near the mouth of the Alento, are the scanty remains of the town of *Elea* or *Velia*, founded in B.C. 536 by the Phocæans after their expulsion from Alalia in Corsica. Xenophanes, Parmenides, and Zeno were the leading philosophers of the Eleatic school, which flourished here in 540-460 B.C.

The line now runs close above the sea, which long shows the effect of the yellow water of the Alento. Fine retrospect; in front is *Capo Palinuro*. — 42½ M. *Pisciotta*. The train passes on the landward side of *Monte Bulgheria* (4015 ft.). — 47½ M. *San Mauro la Bruca;* 50 M. *Centola*. A viaduct bridges the deep valley of the *Mingardo;* the village, with its ruined castle, lies on the rocky slope to the right. — 53 M. *Celle di Bulgheria;* 58 M. *Torre Orsaia*. The *Golfo di Policastro* (the *Sinus Laus* of the ancients) comes into sight. The small town of (60½ M.) *Policastro*, where we regain the sea, was formerly a place of importance, but it was destroyed by Robert Guiscard in 1055 and by the Turks in 1542 and now contains barely 530 inhabitants. — 62 M. *Capitello;* 64 M. *Vibonati*. — 66½ M. *Sapri* (Alb. Garibaldi, R. 1 fr.), a flourishing little trading town with 2923 inhabitants. Between this point and Sant'Eufemia the train has constantly to pierce through the cliffs and cross mountain-torrents. 70 M. *Acquafredda;* 74 M. *Maratea;* 81½ M. *Praia-d'Aieta-Tortora*. Near Praia (Alb. delle Grotte) is a spacious grotto, dedicated to the Madonna. We pass the small *Isole di Dino*, with a stalactite cave and a 'blue' grotto. 85 M. *Casaletto;* 89 M. *Scalèa* (Alb. Florio). — The line crosses the broad bed and plain of the *Lao*. 92½ M. *Verbicaro-Orsomarso;* both these little towns lie 8-9 M. inland, and above the former rises *Monte Pellegrino* (6515 ft.). — 94½ M. *Grisolia;* 97 M. *Cirella Maierà*, with the island of *Cirella* to the right. 99 M. *Diamante*, 104 M. *Belvedere Marittimo*, and the following little towns are all finely situated on rocks overhanging the sea. Above rises the *Montea* (5852 ft.), the last summit of the Neapolitan Apennines, which here give place to the Calabrian Apennines (p. 210). — The line penetrates *Cape Bonifati* by several tunnels. 113 M. *Cetraro*, supported mainly by the anchovy fishery; 115 M. *Acquappesa;* 117 M. *Guardia Piemontese*, in a lofty situation, with thermal baths; 121 M. *Fuscaldo*.

124½ M. **Páola** (*Regina d'Italia*, near the station, clean, bargaining advisable). The town (310 ft.; *Leone*), finely situated in a ravine and on the slope of the mountain, has 9425 inhab. and carries on an extensive oil and wine trade. It was the birthplace of San Francesco di Paola (b. 1416), founder of the mendicant order of the Minims. The road from the station (1 M.) divides at the top of the hill into (r.) the road to Cosenza (diligence, see p. 273) and (l.) the 'Route du Calvaire' leading to the (½ hr.) picturesquely situated convent of San Francesco, established in the 15th cent. and enlarged by the addition of Gothic cloisters in the 17th.

128 M. *San Lucido;* 133 M. *Fiumefreddo Bruzio*, with a ruined castle, situated between two deep ravines; 135½ M. *Longobardi*. We pass under two torrents by means of covered galleries. 138½ M. *Belmonte Calabro*. In the background rises *Monte Cocuzzo* (5060 ft.), which connects the narrow coast-range, along which the railway runs from Monte Montea (p. 276), with the Sila group (p. 273). — 140½ M. *Amantèa*, the ancient *Clampetia* of Bruttium (diligence to Cosenza in 11 hrs., fare 7 fr. 70 c.). — 145½ M. *Serra-Aiello*. The train crosses the Savuto (p. 274) and enters the flatter coast-region bordering the *Gulf of Sant'Eufèmia*. — 149 M. *Nocera Terinese;* 153 M. *Falerna*. — 158 M. *Sant'Eufèmia Marina*. About ½ M. to the S. of the village lay the celebrated Benedictine monastery, founded by Robert Guiscard but destroyed by the earthquake of 1638.

160½ M. **Sant' Eufèmia Biforcazione** *(Railway Buffet; Mazzocca's Inn).*

From Sant' Eufemia to Catanzaro, 29 M., railway in 2 hrs. (fares 5 fr. 50, 3 fr. 85, 2 fr. 50 c.). — 3½ M. *Sambiase*, with sulphur-baths. — 5½ M. *Nicastro* (Alb. Unione), an episcopal town on the hillside, in the now ruined castle of which Frederick II. once for several years confined his son, the German king Henry VII., who had rebelled against him in 1235. The latter was drowned in the Savuto at Martorano in 1242 and was buried at Cosenza. Route to Cosenza viâ Soveria Mannelli, see p. 274. — 9½ M. *Feroleto Antico;* 15 M. *Marcellinara*, where the costumes are interesting (to Tiriolo, see p. 274); 18½ M. *Settingiano;* 20½ M. *Corace;* 23½ M. *Catanzaro Sala* (p. 270); 25½ M. *Santa Maria*. — 29 M. *Catanzaro Marina* (p. 270).

164½ M. *San-Pietro-a-Maida-Maida;* 166½ M. *Curinga;* 171½ M. *Francavilla-Angitola*.

176½ M. **Pizzo** *(Alb. Centrale*, in the Piazza), a town with 9172 inhab., situated on a sandstone rock on the coast about 1 M. from the railway station. In the Piazza is the ruinous old castle where Joachim Murat, King of Naples, who had landed here five days before, was shot on Oct. 13th, 1815. — 178½ M. *Monteleone-Porto-Santa-Venere* is the station for **Monteleone** *(Alb. d'Italia; Vittoria; Alb. Centrale)*, a loftily situated town with 10,066 inhab., about 6½ M. inland (motor-omnibus 5 times daily), on the site of the ancient *Hipponion*, the *Vibo Valentia* of the Romans. The castle was erected by Frederick II. Monteleone suffered severely in the earthquakes of 1783 and 1905 (comp. p. 271).

The road from Monteleone to (22 M.) *Rosarno* (p. 278; diligence daily in 4¼ hrs., to Mileto in 1¾ hr.; motor service projected) passes **Mileto** *(Alb. Prussia; Alb. Roma)*, once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. Pop. 3437. About 1¼ M. to the E. are the ruins of the abbey of *Santissima Trinità*, founded by the count, where his remains and those of his first wife Eremberga formerly reposed in two ancient sarcophagi which are now in the museum at Naples.

From Monteleone a road (diligence daily in 7¾ hrs.; also mountain path from Mileto as far as Soriano) leads to the S.E. into the mountains to *Serra San Bruno* (Alb. Belvedere; 2070 inhab.), situated at a height

of 2625 ft. in the valley of the Ancinale. On the way we pass *San Gregorio, Ippona, Soriano*, and the extensive ruins of the Dominican monastery of *San Domenico Soriano*. About $1^1/_4$ M. to the S.W. of Serra San Bruno (road) are the imposing ruins of the celebrated convent of *Santo Stefano del Bosco*, which was destroyed by the earthquake of 1783. The convent was erected in 1094 as the second Certosa by St. Bruno of Cologne, the founder of the Carthusian order, who himself officiated as its abbot until his death in 1101.

184 M. *Briatico;* 191 M. *Parghelia.* — $192^1/_2$ M. *Tropèa* (Alb. della Stazione), the ancient *Trapeia*, a town with 3632 inhab., finely situated on a rock jutting out into the sea. — Beyond (197 M.) *Ricadi* the railway skirts the *Capo Vaticano* (p. 275), with its lighthouse. To the W. in the distance rises Stromboli (p. 392). — $202^1/_2$ M. *Ioppolo.* Beyond ($205^1/_2$ M.) *Nicòtera* we cross the *Mesima*, the ancient *Medma.* — $210^1/_2$ M. *Rosarno.*

217 M. *Gioia Tauro* (Alb. Bucciarello), a desolate-looking place, situated on the coast to the right, and an extensive dépôt of oil. — The line crosses a fine bridge spanning the *Petrace*, the ancient *Metaurus*, a river famed for its fish.

We here enter the zone of greatest destruction caused by the Earthquake of Dec., 1908. This extends for about 37 M. towards the S.W., as far as Castrorcale, to the S.W. of Messina (p. 387). Most of the villages in this area have been completely destroyed, and though many houses have been left standing apparently with façades and roofs intact, a nearer approach shows that they are almost all uninhabitable. Few attempts have been made to rebuild any of the houses in stone; most of the population live in slight wooden huts. — The zone of lesser destruction, within which, however, many buildings were thrown down, extends 25 M. farther to the N. and S., from Pizzo (p. 277) to Riposto (p. 409) on the E. side of Mt. Ætna.

$222^1/_2$ M. **Palmi.** The town (820 ft.), $2^1/_2$ M. from the station (cab, in 40 min., 1 fr.; shorter footpath), is surrounded by magnificent orange and old olive plantations, and affords beautiful views of the coast and the island of Sicily, particularly from the *Giardino Pubblico*. Palmi, founded in the 15th cent., suffered severely from earthquakes in 1783 and again in 1908, when it was almost totally destroyed and 1734 of its 10,000 inhab. perished.

The town is situated on the slope of the ***Monte Elia** (1900 ft.), which is easily ascended in $1\text{-}1^1/_2$ hr. by a good path through olive-woods. We follow the Corso Umberto Primo to the square with eight fountains, leave this to the left, and go on between walls to the olive-grove, taking the path to the left as we enter the grove and that to the right as we quit it. The top commands a superb view of the Calabrian and Sicilian coasts, with Messina in the foreground and Mt. Ætna and the Lipari Islands in the background. We may descend in 20 min. to the road leading from Palmi to Bagnara, at a point about 8 M. from the station of Bagnara (short-cuts for walkers).

The line from Palmi to Reggio, traversing chestnut and olive plantations, with continuous views of the sea and coast, leads through one of the most beautiful regions on the Mediterranean. The railway skirts the *Monte Elia* (see above) and descends to ($228^1/_2$ M.) *Bagnara* (Alb.-Trattoria dei Fiori, a wooden erection in the ruined village, very fair). — 232 M. *Favazzina.*

234 M. **Scilla,** the ancient *Scylla,* was, before its destruction in 1908, a flourishing town, with 5042 inhab., noted for its silk and wine. The castle, situated at the extremity of the narrow promontory on which the upper town lies, was once the seat of the princes of Ruffo di Scilla. It was occupied by the English after the battle of Maida (p. 275) and defended for 18 months (until 1808) against the French.

The rock of *Scylla,* represented in Homer's Odyssey as a roaring and voracious sea-monster — a beautiful virgin above and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite *Charybdis* as fraught with imminent danger to all passing mariners. The winds in this strait are often violent and the tidal currents, that flow alternately N. and S. every six hours, are still very rapid and produce many strong eddies off Scilla and elsewhere. But the most dangerous of these is by no means exactly opposite Scilla, as the mediæval proverb *'incidis in Scyllam, cupiens vitare Charybdin'* appears to indicate, but outside the harbour of Messina, 8½ M. to the S.W. (comp. p. 398).

238 M. *Cannitello,* like (240 M.) **Villa San Giovanni,** was destroyed in 1908, while the village of *Pezzo,* lying between them, escaped almost unscathed. Villa San Giovanni is situated exactly opposite Messina, to which ferry-steamers (restaurant on board) ply in connection with the trains. The express trains stop at the *Stazione Porto,* whence through-carriages for Sicily are carried across the strait (comp. p. 275, also p. 401).

242½ M. *Catona,* opposite Messina (p. 392). We are now in a region of luxuriant vegetation, with oranges, pomegranates, palms, and aloes. — 243½ M. *Gallico;* 245 M. *Archi-Reggio;* 246½ M. *Santa-Caterina-Reggio;* 248 M. *Reggio Succursale.*

248½ M. **Reggio.** — There are three Railway Stations here: *Reggio Centrale,* at the S. end of the town, *Reggio Succursale,* near the centre of the town, and *Reggio Porto,* at the wharf of the ferry-boats, ca. ⅔ M. to the N. of Reggio Succursale.

Hotels. *Baraccamento Hôt. Centrale,* a one-story timber structure at the S. end of the Strada Reggio Campi, above the town (p. 280), R. 3-5, omn. 1½ fr., with good trattoria; *Hôt. Fratelli Spadaro,* 5 min. from Reggio Succursale, R. from 2½ fr., with omn. and trattoria.

Cabs. To the Strada Reggio Campi, with one horse 1 fr. 20 c., two horses 2 fr., including hand luggage; to the harbour 1½ and 2¼ fr.; short drive 60 c. and 1 fr. 5 c.; per hr. 1 fr. 95, 3 fr. 15 c., each addit. ½ hr. 75 c., 1 fr. 5 c.

British Vice-Consul, *E. Briglia.*

Steamer to *Messina* four times daily in ca. 1 hr., see p. 401. The boats start and arrive at piers.

The *Archaeological Museum,* at the foot of the Strada della Caserme, in a small piazza in which some ancient baths have been excavated, survived the disaster of 1908. Pending the erection of a new building some of the antiquities (marble works and inscriptions) are preserved here, others (terracottas, vases, and the smaller objects) in a shed in the Giardino Pubblico (p. 280), and the remainder in the Palazzo Bellomo at Syracuse (p. 439).

Reggio, called *Reggio Calabria* to distinguish it from Reggio nell'Emilia, is the capital of the province of the same name, and an

archiepiscopal residence. The town was almost entirely rebuilt after the earthquake of 1783, but, like Messina, it was reduced to a heap of ruins by that of 1908 (p. 393). Not a building escaped without injury and those that remained standing had to be pulled down. One-seventh of the population of 35,000 perished; those who survived now inhabit emergency dwellings of wood. But it has already been resolved to rebuild the town on its old site, with its main streets running at different levels parallel with the coast and the cross streets descending steeply from them to the sea. The new building regulations, permitting no building over two stories in height, will involve a considerable extension of the area of the town to the W., beside the harbour, and on the heights.

Known in antiquity as *Rhegium*, the town was originally a Eubœan colony, and was peopled in B.C. 723 by fugitive Messenians. Rhegium soon rose to prosperity, but it early suffered the hardships of war. In B.C. 387 the town was captured and destroyed by Dionysius I. of Syracuse, and in B.C. 270 by the Romans. In the middle ages it suffered the same fate, successively at the hands of Totila the Goth in 549, the Saracens in 918, the Pisans in 1005, Robert Guiscard in 1060, and the Turks in 1552 and 1597.

The broad piazza in front of the *Central Station*, which has been hastily patched up, is occupied by wooden huts, principally for the accommodation of the military. In the centre is a statue of Garibaldi. Thence the *Corso Garibaldi*, with shops opened in the ruined houses, leads to the N.E. to the (8 min.) Piazza del Duomo, passing the Giardino Pubblico on the left. Of the *Cathedral*, a basilica with pillars dating from the 17th cent., nothing remains but the outer walls and two stories of the right tower. On the façade may still be seen the quotation from the Acts of the Apostles (xxviii. 13) referring to St. Paul's visit. Above the cathedral rises the *Castello*, the S. side of which dates from the 15th cent.; and close by is the little Norman *Chiesa degli Ottimati*, with a mosaic pavement. — The fourth side-street to the N.W. of the cathedral ascends to the right in 10 or 15 min. to the *Strada Reggio Campi*, now perhaps the busiest street in the town, flanked by wooden erections including two churches and the Hôtel Centrale. A good view is obtained hence of the ruined town and the preparations to rebuild it and of the straits, which seem to be closed on the W. — A third temporary quarter is that beside the station of Reggio Succursale, near the harbour, connected with the central station by a broad street, partially rebuilt.

Excursions. At the back of Reggio rises the imposing, forest-clad **Aspromonte,** the W. extremity of the range which in ancient times bore the name of *Sila;* the highest point is the *Montalto* (6420 ft.). The summit is overgrown with beech-trees, the slopes partly with pines. The ascent is best undertaken from Bagnara or from Palmi (p. 278). Thence we drive to (3 hrs.) *Sant'Eufèmia d'Aspromonte*, spend the night there in the somewhat comfortless Albergo Aspromonte, and early next morning ride to (5 hrs.) the summit. Provisions should be brought from Reggio. The summit commands an imposing view of the sea, the islands, and Sicily.

To *Scilla*, see p. 279. — Ascent of the *Mte. Elia* viâ Palmi, see p. 278.

23. From Naples to Palermo, Messina, or Catania by Sea.

To Palermo, 193 M. (168 nautical M.), Steamer of the *State Railways* every night at 7.30 p.m. (returning at 7.30 p.m.) in 13 hrs.; fares 25 fr. 10, 15 fr. 70 c., food extra; berths should be reserved in advance. Also: Steamer of the *Società Nazionale di Servizi Marittimi* (Lines XVI & X) every Mon. and Frid. afternoon (returning on Thurs. afternoon) in 12-18 hrs. (fares 25 fr. 5, 15 fr. 65 c., food extra); *Royal Hungarian Sea Navigation Co. 'Adria'* every Thurs. afternoon (ret. every Mon. afternoon) in 18 hrs. (18 fr., food extra); *North German Lloyd* (Mediterranean and New York line) once monthly; *Lloyd Sabaudo* once or twice monthly. [A steamer of the *Società Nazionale* leaves Genoa for Palermo (2½ days) every Tues. evening, returning every Tues. morning (80 fr. 55 c., incl. food).] — The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour. Comp. pp. xviii, 24, 31.

To Messina, 200 M., Steamer of the *State Railways* on Sun. & Wed. at 7.30 p.m. (returning on Mon. & Frid. at 7.30 p.m.) in 12 hrs.; fares 22 fr. 90, 14 fr. 75 c., food extra (the Wed. boat goes on viâ Reggio to Syracuse, 22 hrs. from Naples); *Società Nazionale* (Lines V & XX) on Thurs. afternoon and Sat. midday (ret. Sun. evening and Tues. afternoon) in 16-17 hrs. (22 fr. 85, 14 fr. 70 c., food extra); *Adria* on Mon. afternoon (ret. Thurs. afternoon) in 19 hrs. (26 fr., 13 fr., food extra).

To Catania, 258 M., Steamer of the *North German Lloyd* (Mediterranean-Levant service) every fortnight in ca. 16 hrs. (45 fr., 30 fr.).

The exit from the Bay of Naples generally takes place at night. In about 1¼ hr. we are nearly opposite Capri. A little later Vesuvius disappears from view. To the left opens the Gulf of Salerno. The steamer reaches the open sea. Early next morning the island of *Ustica* (p. 341) appears to the S.W. and, in clear weather, *Filicuri* and *Alicuri*, the most W. of the Lipari Islands (pp. 391, 392), to the S.E. Behind rise the towering mountains of Sicily; to the extreme right is the *Capo Gallo*, nearer rises *Monte Pellegrino* (1970 ft.; p. 332), and to the left is the *Monte Catalfano* (1227 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. Farther to the E. are the *Madonia Mts.* (p. 383), snow-clad in winter. At length we perceive the beautiful and extensive city. A little to the left of Monte Pellegrino are the lofty *Monte Cuccio* (3445 ft.), *Monreale* (p. 335), and (farther distant) the *Monte Grifone*. — *Palermo*, see R. 24.

The steamers for Messina and Catania also keep some distance from the Calabrian coast, but pass close to *Stromboli* (p. 392), the crater of which is often veiled in smoke. To the S.W., in clear weather, the islands of *Panaria, Lipari*, and *Volcano* in the Lipari group may be made out. Presently, as soon as we are opposite Capo Vaticano, the mountains of N.E. Sicily and of the S. extremity of Italy come into sight. The passage of the *Straits of Messina (Faro* or *Stretto di Messina)*, the *Fretum Siculum* of the ancients, is one of the most beautiful in the Mediterranean. The entrance is barely 2 M. wide and the shores on both sides are clad in the most luxuriant

vegetation. On the Calabrian coast, fringed with the melancholy ruins of *Cannitello*, *Villa San Giovanni*, *Catona*, and *Reggio* (comp. p. 278), towers the *Aspromonte* (p. 280). The opposite (W.) coast lies open to view as far as *Mt. Ætna*, presenting a lovely spectacle when the hills are illuminated by the morning sun. As we approach the sickle-shaped peninsula protecting the harbour of Messina, we survey the ruins of the city lying on the green slopes of the *Monti Peloritani*. — *Messina*, see p. 392.

As the steamer leaves Messina for Catania we enjoy a magnificent view of the entire straits. The Italian coast then recedes to the E. (left), while on the right the bulky form of Mt. Ætna becomes more and more dominant, especially beyond *Taormina*. The courses of the old lava-streams on its flanks may be distinctly traced. Beyond *Acireale*, at the N. end of the wide bay of Catania, lie the *Cyclopean Islands*. — *Catania*, see p. 415.

III. SICILY.

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Plan of Tour. The best seasons for travelling in Sicily, that 'gem among islands' without which, as Goethe says, Italy would lose much of its distinction, are the months of March (second half), April, and May, or (comp. p. x) October and November. Even in January the weather is often fine and settled (comp. p. 286). The ascent of Ætna in spring is possible, but the best period is between the middle of August and the

middle of October, after the first showers of autumn have cleared the atmosphere. Most of the large hotels, however, are closed from June to Oct. 1st.

The principal points in the island may be visited in a fortnight or three weeks. The following distribution of time may be followed: — At *Palermo* 3 days; the towns in the W. part of the island *(Segesta, Selinus, Campobello,, Marsala, Trapani)* 4-5 days (Segesta, Selinus, and Campobello alone 2-3 days); from Palermo viâ Termini to *Cefalù*, back to Termini and viâ Roccapalumba to Girgenti, 1½-2 days; at *Girgenti* 1 day; from Girgenti viâ *Castrogiovanni* to Catania 1½ day; *Catania* and *Mt. Ætna* 2½ days; at *Syracuse* 1½ day; at *Taormina* 1 day; at *Messina*, with excursions to *Reggio* or *Palmi*, 2 days.

The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — At *Palermo* 4-5 days; from Palermo to Messina viâ *Cefalù*, *Tyndaris*, and *Milazzo*, 2 days; *Messina*, with excursions as above, 2-3 days; *Taormina* 1 day; *Catania* and *Ætna* 3 days; stay at *Syracuse* 2-3 days; by railway viâ *Castrogiovanni* and *Caltanissetta* in 2 days (or by steamer in 1 day) to Girgenti; at *Girgenti* 1 day; back to Palermo and thence to the towns in the W. part of the island *(Segesta, Castelvetrano-Selinus, Campobello, Marsala, Trapani,* and *Mt. Eryx)* 5-6 days.

Those who can spare only a week for Sicily should concentrate upon the following points: — *Palermo* (incl. Monreale; 2 days), the capital, surrounded by the orange-groves of the Conca d'Oro, with striking remains of Norman and Saracenic art; *Girgenti* (1 day), famous for its Greek temples; *Syracuse* (1 day), with the huge theatre of the ancient town and the Latomie; and *Taormina* (1 day), facing Mt. Ætna, one of the most beautiful spots in Italy.

Daily Communication is maintained with Sicily by means of the ferry-steamers between Villa San Giovanni and Messina, plying in connection with the express trains from Naples to Reggio (R. 22) and from Messina to Palermo (R. 32), by the ferry-steamers between Reggio and Messina, and by the steamers from Naples to Palermo (R. 23). Comp. also p. 306. Steamers ply several times weekly also between Naples and Messina (often much behind time; comp. pp. 281, 393), and twice monthly between (Genoa) Naples and Catania (German steamers). The voyage from Naples to Palermo, Messina, or Catania may be included in international circular tickets (p. xvi), but not in local (Italian) circular tickets nor in tickets issued under the zone tariff.

The Railways of Sicily resemble those of S. Italy (comp. p. xv). With the exception of the branch-lines to Corleone and round Mt. Ætna they are all included in the system of circular tickets (comp. p. xvi). They form one district of the general season tickets (comp. p. xvii), and all the passenger-trains, with the exception of the 'trains de luxe' in winter, have three classes of carriages. Through-carriages are attached to many trains, and a few have drawing-room cars, used at night as sleeping-cars. Restaurant-cars run between Messina and Catania, between Catania, Roccapalumba, and Palermo, and between Palermo and Messina. — Comp. the *Orario Ufficiale* (p. xv) and the small *Orario delle Ferrovie Sicule* (10 c.).

Geography and Statistics.

Sicily, Ital. *Sicilia* (Greek *Sikelia* or *Trinacria*), the largest island in the Mediterranean and historically the most interesting, has an area of about 25,800 sq. kilomètres, *i.e.* about 10,000 Engl. sq. M., and a population of 3,529,799 (in 1901; as compared with 3,523,853 in 1898). This irregularly triangular island is a detached fragment of the great Apennine range and like the rest of that range presents the precipitous side on which the rupture took place, *i.e.* its N. coast, to the Tyrrhenian depression. The oldest geological formations (triassic limestone, gneiss, and granite) are seen on this coast, which is broken by numerous bays and picturesque headlands, such as the limestone masses of *Monte Pellegrino* and *Monte Catalfano* on the Bay of Palermo. On or near the N. coast rise also the loftiest mountains in the island after Ætna: the *Pizzo dell' Antenna* (6480 ft.), snow-covered for half the year, *Monte San Salvatore* (6267 ft.), in the Madonia Mts., *Monte Sori* (6053 ft.), in the Nebrodic Mts., *Rocca Busambra* (5300 ft.), farther from the coast, to the S. of Palermo; while on the extreme W. the series terminates in the isolated Jurassic limestone mass of the *Monte San Giuliano* (2465 ft.), the Eryx of the ancients. The Italian Apennines, from Piedmont to the Gulf of Taranto, are flanked by a broad band of the tertiary formation, except only in Calabria, where it is merged in the depression filled by the Ionian Sea; and behind the great N. watershed in Sicily, and occasionally interrupting it, the same characteristic feature appears in the shape of a broad tableland, sloping gradually down to the shallow Mare Africano and drained, like the Italian Apennines, by broad and shallow parallel valleys. The softer rocks have been worn into a chaos of rounded hills by erosion and denudation; and only here and there the harder strata still rise in elevations of 3000 ft. or more above the sea-level, generally crowned by some ancient mountain-stronghold, such as *Castrogiovanni* (Enna), *Calascibetta*, etc. The S. coast, which runs in an almost straight line from N.W. to S.E., is moderately steep and is destitute both of promontories and of natural harbours.

Until the diluvial period the island on this side was connected with the present coast of Tunis by a flat tableland. The bones of elephants and other large pachydermata which are found in enormous quantities in the caves of Sicily and Malta testify to the African character of the country at that period. Sicily was separated from Africa by the same convulsions of the earth's crust that finally united into one sea the separate basins now forming the Mediterranean. Relics of the submerged continent, which we know to have been inhabited by man, are recognized in the flat *Malta Islands*, separated from each other by deep fissures, in the still

flatter *Lampedusa*, and in the *Ægades Islands*, off the W. coast of Sicily, whence the mountains on the African coast, less than 95 M. off, may be descried in clear weather.

The separation of Sicily from the Italian mainland took place in the subsequent tertiary period, when the entire S. Apennine region was split up into islands by a series of huge fissures radiating from the Tyrrhenian depression. The shallower straits then formed were afterwards closed up again in the course of a later upheaval, which has left distinct traces in the Aspromonte and other terraces of Calabria; but the fissure now represented by the Straits of Messina remained, though it was reduced both in breadth and in depth, and Sicily continued to be an island. Volcanic agency here raised the flat cone of *Mount Ætna* (10,758 ft.), which is ca. 90 M. in circumference, and similar forces determined the character of the S.E. portion of the island, where *Monte Lauro* (3232 ft.) rises as the centre of the Hyblæan mountain-region. Other centres of volcanic activity manifested themselves beyond the limits of Sicily, on the N. and S.W., and to these the *Lipari Islands* and the islets of *Linosa* and *Pantelleria* owe their origin.

Colonization. From the earliest antiquity the industrial and commercial life of Sicily has centred on its coasts. All the large towns, and indeed nearly all of any historical importance, are seaports. In classic antiquity the principal coast was that which faced towards Greece. Here are situated *Syracuse*, *Catania*, and *Messina;* the last two still of importance, though the first is now but the wraith of the ancient city, once a focus of Greek civilization. But the temples of *Girgenti* and *Selinunte* testify that the S. coast also flourished at the same period. The struggle between the Greeks and the Carthaginians resulted in placing the W. half of the island in the hands of the latter, who retained it until the Romans usurped their place and proceeded, with Sicily as a basis, to the conquest of N. Africa. Ten centuries later the tide turned and flowed in the opposite direction; the Saracens, attacking Sicily from Africa, reduced the island to a Mohammedan province. The fate of Sicily was reunited with that of Italy by the Normans; and since that epoch the N. coast, with *Palermo* as the capital, has played the leading rôle in Sicily. On this coast, within a zone extending to 160 ft. above the sea-level, there are upwards of 2600 inhab. per sq. M. and in the Mt. Ætna district there are 975, whereas in the interior there are on an average only 260, and on the S. coast only 195 inhab. within the same area. The population is in general concentrated in the towns and large villages, and small villages or hamlets are rare. Even the agricultural labourers commonly live in the towns, often at a considerable distance from their work.

The **Climate** of Sicily has been justly extolled from a very early date. Cicero, who made acquaintance with the island as a

government-official, is guilty of but slight exaggeration when he says that the weather is never so bad but that the sun is seen at least once every day. The winter, especially on the coast, is very mild, though windy, so that the island is becoming more and more resorted to by delicate persons and invalids. At Taormina the influx of strangers begins as early as the second half of January. The mean temp. of the island in Jan. is about 52° Fahr. Rain is abundant in Dec. and Jan., but the thermometer scarcely ever sinks to freezing-point by day and but rarely at night. A Sicilian January is not unlike the first half of May in N. Europe, when a slight flurry of snow is not unheard of and when fires are still agreeable. In winter mandarins (Nov.), oranges (Jan.), and similar fruits ripen. In Feb. the almond, peach, and other fruit-trees are covered with blossoms. Nor is the summer-heat excessive; even in July and Aug. the average temp. is only 77-81° Fahr. In harmony with this somewhat limited annual range of the thermometer, extreme seasonal variations in the temperature are rare. In summer the thermometer occasionally rises to 104° Fahr., but only during violent sciroccos, which do not occur on more than 12 days annually, fully one half of which fall in the cooler season, particularly in April. These storms are especially violent on the N. coast, since they owe their heat and aridity mainly to their passing over the central mountain range, thus resembling the Föhn of the Alps.

Sicily is situated on the 38th parallel of N. latitude, so that in winter it lies to the N. of the sub-tropical maximum of atmospheric pressure, which then falls about the Canary Islands, on the E. side of the Atlantic. Even at that season, and to a great depth, the Mediterranean has a temp. of about 55° Fahr. and acts upon its shores as a kind of heating apparatus. Over this sea a comparatively low atmospheric pressure uniformly prevails, accompanied by a tendency towards local depressions. Thus from the same causes that produce similar effects in Central and N. Europe all the year round, the S. Mediterranean region (up to about 40° N. lat.) is exposed in winter to variable winds, chiefly from the W. and S.W.; and these winds, blowing from lower to higher latitudes, *i.e.* from the warmer sea to the colder land, are necessarily followed by rain, usually in the form of brief and violent thunder-showers, after which the sun immediately breaks forth again. During the summer months the zone of high atmospheric pressure shifts about 10° farther to the N., *i.e.* to the neighbourhood of the Azores. The S. Mediterranean region then lies to the S. of the windshed, and Sicily is exposed to N. winds which, blowing from the comparatively cold sea towards the warmer land, occasionally bring light showers. A few showers fall in September, in December the rainfall reaches its maximum, and in May rain again ceases. Thus the year is divided into two approximately equal halves — a rainy season and a dry season.

Products and Cultivation. The diversity of the seasons exercises a most potent influence on the cultivation of the soil. The effect of the dry season is most conspicuous in the interior of Sicily, where the unfavourable climatic conditions have been accentuated by the wholesale destruction of the forests. Only about 4 per cent of the area of the entire island, including the mountains, is now under forest. As for many centuries past, the cultivation of the soil is here restricted almost exclusively to the production of wheat, only a few beans and other podded plants being raised in addition. Green fodder is not grown, as stall-feeding is unknown. Thus as early as June the entire country assumes the aspect of a sun-scorched steppe, especially in the districts pitted by sulphur-mines. The yield of the soil is small; not more than 12 bushels of wheat per acre are harvested, as compared with 30 bushels in Great Britain. The reason of this is the fact that the land is entirely in the hands of great estate-owners, who live in the large towns, while the actual cultivation is carried on through the intermediary of middlemen by small tenants with short leases, using agricultural implements of the most primitive description, and barely extorting a precarious living from their toil. The employment of manure is unknown; the soil when exhausted is merely left fallow for a season.

The coast-districts, especially to the N. and E., offer a striking contrast to the interior. With few exceptions the rivers all dry up in summer, leaving arid and stony channels, known as *Torrenti* or *Fiumare*. (In the map at the end of the Handbook the perennial watercourses are coloured blue, those which dry up in summer brown.) Only vines and various kinds of fruit-trees with roots deep enough to tap the subterranean moisture, or those that can suspend growth for the summer (like our trees in winter), can remain in existence without artificial aid. But the diligent hand of man finds its way to the tiniest thread of water, trickling deep under sand and stones; and the careful cultivation of the soil, more with the spade than with the plough, has converted the country into a veritable garden. The chief objects of cultivation are '*Agrumi*' or Aurantiaceæ (oranges, lemons, citrons), originally introduced from the tropics, which require the most liberal irrigation, and numerous sorts of *Vegetables*. Sicily contains 10 million orange, lemon, and citron trees, or three-quarters of the entire number in the whole of Italy. The whole coast is covered with plantations of valuable fruit-trees, from the Gulf of Castellammare, W. of Palermo, to the promontory of Faro near Messina, and from Messina almost to Cape Passero, with the exception of the treeless plain immediately to the S. of Catania; while the Hyblæan hills also are shaded by orange-groves. The citron bears fruit almost all the year round and is now therefore the favourite growth, especially on the N. and W. coasts. The fields are enclosed by cactus hedges *(Opuntia ficus Indica)*, the fruit

of which, covered with small hairy prickles, and ripening in September, is a favourite and important article of food among the poorer classes. The less well-watered spots and the slopes of the hills are occupied by groves of olives, almond-trees, and carob-trees, and by plantations of sumachs, etc. The best and most abundant orange-groves (chiefly producing blood-oranges) are on the slopes of Mount Ætna up to about 980 ft. above sea-level, beyond which the supply of water is deficient; nearly every tree has had its niche in the lava-rock hewn by the chisel or blasted for it. Olives flourish at a height of 3000 ft. But the largest areas on the mountain, extending up to 3280 ft., are devoted to *Vines*, especially on the S. and E. sides. Riposto, to the E., has become an important wine-shipping port. Hazel-trees and almond-trees are abundant on the higher slopes of Ætna. The hilly country in W. Sicily is another important wine-growing district, producing the well-known *Marsála*.

The most luxuriantly fertile region in Sicily is the *Conca d'Oro*, near Palermo (comp. p. 307), which is covered by an uninterrupted grove of oranges, mandarins, lemons, Japanese medlars, and other fruit-trees. The system of irrigation, dating from the Saracenic domination or perhaps even from the time of the Romans, attains its most elaborate development here. Not only are the springs welling forth at the base of the surrounding precipitous limestone mountains utilized, but even the subterranean waters are tapped and brought to the surface by an extensive network of shafts, as in Arabia and Persia. About 100 steam-engines are employed in pumping the water, besides which there are innumerable *Nórie* or water-engines and wells of the usual kind. The most famous of the springs mentioned above is the *Mar Dolce*, on the Monte Grifone, which yields 90 gals. of water per second. Artificial irrigation has increased the gross yield of the land from 100 to 2000 fr. per hectare (*i.e.* from 32*s.* to 32*l.* per acre). So fertile, however, is the soil that even without the stimulus of irrigation, three different growths, such as olives, vines, and barley or the like, frequently flourish side by side.

A considerable fraction of the population is employed in **Trade.** The tunny-fisheries and sardine-fisheries also are important (27 tunny-fisheries; comp. p. 465). Small quantities of asphalt and salt are found, but the chief mineral product is *Sulphur*. Sicily is almost the only region in the world where the pure mineral is found in large masses, and the production (comp. p. 373), which fell off in 1892-95, is again on the increase. The Sicilian sulphur-mines are found in the region extending from Caltanissetta in the E. to Girgenti in the W., and yield nearly 95 per cent of the total yield in Italy (the balance in Romagna, the Marches, and Calabria) and 79 per cent of the total yield of the whole world. The profits, however, have declined (comp. p. 373) in face of the growing com-

petition in sulphur-production elsewhere, and the condition of the Sicilian miners (ca. 38,000) is as far from improvement as ever.

These circumstances, combined with the general poverty-stricken character of the agriculture, due to the 'latifundia' system (p. 288), the loss of the French market for native wines, and the disease which has attacked the fruit-trees and vineyards far and wide, have reduced Sicily to a very desperate economical condition, in spite of all its rich natural blessings and in spite of all the frugality of its inhabitants. To the same causes are due the increasing emigration of the people, the perpetual recrudescence of internal commotions, and the constant reappearance of brigandage. Foreign travellers have, however, little to fear from the last (comp. p. xii).

Although Sicily was for centuries under foreign domination its local **Dialect** varies less than most others from literary Italian. The chief variations are as follows: *i* occurs for *e*, *u* for *o*, especially in terminal or accented syllables (*vidiri* = vedere; *amuri* = amore), *j* for *g* (*jurnu* = giorno), *v* for *b* (*voi* = bue), *dd* for *ll* (*chiddu* = quello), *gg* for *gl* (*fogghiu* = foglio), *aut* for *alt* (*autu* = alto), *chi* for *pi* (*chioggia* = pioggia), *nn* for *nd* (*munnu* = mondo). At the beginning of words *i*, *l*, *n*, and *p* are frequently represented by apostrophes (*'a* = la; *'un* = non; *'nsumma* = in somma) and *c* and *d* doubled (*cci* = ciu; *ddignu* = degno; *cca* = qua; *cchiù* = più).

Historical Notice.†

1. Political History.

First Period. According to the traditions of ancient Greek mariners Sicily was once inhabited by Cyclopes, Gigantes, Lotophagi, Læstrygones, etc. The prehistoric inhabitants, our scanty knowledge of whom is gleaned from objects discovered in the course of excavations, seem to have formed a branch of a race belonging to the Libyan-Iberian family, who migrated from Africa and spread over the islands and coasts of the W. Mediterranean. They were followed, probably between 3000 and 2000 B.C., by the Sikani, who dwelt at first in the E. part of the island, but within the period embraced in history are found only in the W., between the Tyrrhenian Sea (Hyccara) and the Libyan Sea (Acragas). The E. half of the island was taken possession of before B.C. 1500 by the Sikeli, whose principal towns lay in the S.E. corner of the island, in the middle of its E. half, especially in the valley of the Symæthus, and on the N. coast. These were *S. Hybla, Menae* (Mineo), *Margantium, N. Hybla* (Paternò), *Centuripae, Agyrium* (Agira), *Assorus* (Assoro), *Aluntium* (San Marco), and *Agathyrnum* (near Capo Orlando). The Phœnicians, coming from the E., founded numerous

† See *E. A. Freeman's* short history of Sicily in the 'Story of the Nations Series' (1892) and his large, unfinished 'History of Sicily' (4 vols.; Oxford, 1891-94). — For other works on Sicily, see pp. liv, lv.

colonies on the coast, and the Elymi, a people of unknown origin, occupied *Segesta*, *Eryx* (with the sanctuary of Aphrodite), *Entella*, and other settlements.

The Greeks make their appearance in Sicily in B.C. 735, when the Ionian Theocles of Chalcis (or Athens) founded *Naxos*, at the mouth of the Alcantara. During the following year Dorians from Corinth under Archias founded *Syracuse;* and in 728 *Megara Hyblaea*, another Dorian colony, was settled by Lamis of Megara. *Zancle* (afterwards Messana) was peopled by Ionians, who founded also *Leontini* and *Catana* (729). A Dorian character was impressed upon the S. coast by the foundation of *Gela* (Terranova) by Rhodians and Cretans in 689, of *Selinus* by Megara in 628, and of *Acragas* (Girgenti) by Gela in 582. The Dorians made themselves masters also of the S.E. corner of Sicily through the Syracusan colonies of *Acrae* (664), *Casmenae* (624), and *Camarina* (599). *Himera* (648), the only Greek colony on the N. coast, was a joint settlement in which the Ionian element preponderated. The occupation of the Lipari Islands in B.C. 580 marks the close of the spread of the Hellenic power in Sicily and the beginning of the Semitic reaction. The Phœnicians, who on the approach of the Greeks had retired to *Solus*, *Panormus*, and *Motya*, now placed themselves under the protection of Carthage and thus imposed a check upon the farther progress of Hellenization. The Sikelians in the E. part of the island, however, became almost entirely subject to the Greeks.

The Greek colonies as they grew in population soon began to suffer from internal dissensions between the different classes of citizens. This led to the formation of codes of law, of which that of *Charondas* of Catana is the most famous, and to the establishment of tyrannies, a form of government that attained its most characteristic development in this island. The most notorious of the ancient tyrants was *Phalaris* of Acragas. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of Acragas, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, at the time of the 2nd Persian War, the Greeks of the western sea were attacked by the Carthaginians. In 480, however, the Greek cause was victorious at the battle of *Himera*, the Salamis of Sicily. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by Gelon and Hiero. The greater number of the temples and aqueducts at Syracuse, Girgenti, Selinunte, Himera, etc., the ruins of which excite such admiration at the present day, were erected between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a cata-

strophe, to which the great Athenian campaign against Syracuse in 413-415 contributed. Previously to this the Greeks had a formidable enemy to subdue in *Ducetius*, who united the towns of the Sikeli in a confederacy against the Greeks (461-440), but was compelled to succumb to the united forces of Syracuse and Acragas.

What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. The Carthaginians began their most formidable attacks. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, and Messana razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse (406), who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Down to his death in 367 Dionysius was master of the destinies of Syracuse, and with it of Sicily; the greater part of Magna Græcia also was subject to his sway, and he intervened several times with effect even in the affairs of Greece itself. Syracuse never again attained to such a pinnacle of power. On his death dissensions began anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 343-336 in restoring some degree of order, defeated the Carthaginians in 340 on the Crimisus, and again restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317-289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. The brilliant African campaign of Agathocles was without enduring result. *Pyrrhus* (p. 436), too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278-276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of Messana, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid.

Thus it was that the Romans obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported Hiero, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. Hiero, who in 263 had become an ally of Rome, ruled over a small independent kingdom, even after the final expulsion of the Carthaginians. After the death of Hiero II. his successor *Hieronymus* espoused the cause of Hannibal, in consequence of which Syracuse was besieged by *Marcellus* in 214-212, taken, and sacked. In 210, after the conquest of Agrigentum, the island became the first Roman province, and was divided into two districts or quæsturæ, *Lilybætana* and *Syracusana*.

Second Period. At first the Romans endeavoured to improve the agriculture of the island, which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in making Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (135-132 and 103-99), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious *Verres* in particular impoverished it greatly during his term of office in 73-71. The civil war between *Octavianus* and *Sextus Pompeius*, who had made himself master of Sicily (43-36) but was defeated by Agrippa in the naval battle of Naulochus (on the N. coast, near Mylæ), further accelerated its ruin, so that *Augustus* was obliged in a great measure to repeople the island and re-erect the towns. Little is known of its internal affairs after this date.

After another servile war had devastated the country (259 A. D.) Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a handful of wandering Franks. In B.C. 27 Sicily had been the first of the 10 senatorial provinces, according to Augustus's distribution of the empire, and later it had become a province of the diocese of Italy, according to the arrangement of Diocletian; and in 395 it was attached to the W. empire. In 440 *Genseric*, the Vandal king, starting from Carthage, besieged Palermo and conquered Lilybæum (Marsala). *Odoacer* made himself master of Sicily, and the island afterwards became subject to the Ostrogoths. In 535 *Belisarius* brought it under the sway of the Eastern emperors, who retained it till its conquest by the Arabs. *Constans II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year.

With regard to the dissemination of Christianity in Sicily numerous traditions are current, and are preserved in the different martyrologies. It is recorded (Acts xxviii. 12) that St. Paul landed at Syracuse on his journey to Rome and spent three days there, and the evidence of monuments goes to confirm the local legends of missionaries from the E. and to refute the later pretensions of Rome to the establishment of Christianity in Sicily. Syracuse would thus seem to have taken an important part in the spread of the Christian religion. After the end of the 3rd cent. the new religion made rapid progress and in the reign of Constantine it had become practically the universal faith, though heathens still existed in Sicily down to the 6th century. The Romish church had great possessions in Sicily, and Pope Gregory I. founded numerous monasteries, thus promoting the cultivation of the island. Many Greek Basilian convents sprang up also.

Third Period. The conquest of Sicily by the Saracens from N. Africa, where the *Aghlabites,* originally governors for the Caliph of Baghdad, had founded an independent kingdom, began in 827. On the invitation of the Byzantine governor Euphemius they landed near Mazara under *Asad-ibn-al-Forât.* Four years later Palermo fell into their hands, and that city now became the capital of the island. The Saracens, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-ibn-Ahmed.* Although the Christians could now maintain themselves in the N.E. angle of the island only, and even there were deprived of Taormina in 902 and finally of Rometta in 965, yet the establishment of a lasting peace was rendered impossible by the antagonism between the Arabian and Berber conquerors, which continually led to sanguinary conflicts. Under the *Fatimite Sovereigns,* who succeeded the Aghlabites, Sicily became an independent emirate. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway. But the sanguinary struggles of the Sunnites and Shiites in Africa were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances the prosperity of the island had during this period considerably increased, and agriculture, industry, and commerce flourished.

Thus the Norman conquerors found the island a most valuable acquisition. About the middle of the 11th cent., after an ineffectual attempt to conquer the island had been made by George Maniaces, a Greek, in 1038-41, *Robert* and *Roger de Hauteville,* sons of Tancred of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard, i.e.* 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thimna of Syracuse had already invoked his aid, proceeded from Mileto with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127, the second son of Roger, *Count Roger II.,* united the whole of the Norman conquests under his sceptre and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered and its fleets conquered the Arabs and the Greeks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154-66), surnamed by the monkish and feudal chroniclers *'the Bad'*, who was followed by his son *William II.*, *'the Good'* (d. 1189). After the death of the latter a contest as to the succession arose. William II. had given his aunt *Constance,* daughter of Roger, to *Henry VI.,* son of Frederick Barbarossa, in marriage, and that monarch now

laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred of Lecce*, a natural son of Roger. On Tancred's death shortly afterwards he was succeeded by his son *William III.*, whom Henry VI. had less difficulty in subduing (1194). Henry did not long enjoy his conquest, and died at Messina in 1197. He was succeeded by the Emperor Frederick II., as *Frederick I.* of Sicily, whose exertions on behalf of Sicily have been so highly extolled by posterity. In 1250-54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 Charles of Anjou caused *Conradin*, the last scion of the Germanic imperial house, to be executed (see p. 48).

Fourth Period. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope Clement IV., for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of Conradin. Messina defended itself heroically against the attacks of Charles; and *Peter of Aragon*, son-in-law of Manfred, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the Angevins of Naples, while the nobility, such as the Chiaramonti and the Ventimiglia, attained to such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of Naples and Spain, it still retained its freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. Revolts were quickly suppressed by Spain. Sicily was not finally rescued from the condition of a mediæval feudal state until 1812. In that year the Sicilian Estates, under the influence of the English general *Lord William H. C. Bentinck*, whose troops were then protecting the island against Napoleon, passed a constitution on the English model. But three years later this was again abrogated. The misrule of the Bourbons and the popular antipathy to the union with Naples led to a sanguinary revolution on July 14th, 1820, which, however, was repressed by the Neapolitan generals *Florestan Pepe* and *Colletta*. The cholera epidemic of 1837, which the people attributed to the fault of the government, was followed by renewed disturbances.

At the revolution of Jan. 12th, 1848, Sicily appointed a government of its own under the noble *Ruggiero Settimo*, which maintained its independence against Naples for a year and a half. Among the leaders of the people at this time were the *Marchese Torrearsa*, *Prince Butera*, *Stabile*, *La Farina*, and the brothers *Amari*. In September, 1848, however, Messina was laid partly in ruins by the fleet of Ferdinand II. ('Re Bomba'), in the following April Catania was captured, and in May Palermo. During these struggles the inspiriting idea of a comprehensive national unity had impressed

itself on the Sicilians, and when in 1860 Northern Italy became united under the house of Savoy revolts once more broke out in the two chief towns of the island. *Garibaldi*, with 1000 volunteers ('i mille'), landed in Sicily at Marsala on May 11th, 1860, and after a victorious battle at Calatafimi stormed Palermo on May 27th. In a few weeks more he was master of the entire island; and by the plebiscite of October 21st, 1860, Sicily joined the new kingdom of Italy.

The following is a chronological sketch of the history of this period of six centuries: —

a. 1282-1285. Peter of Aragon, King of Sicily.
1285-1296. James the Just.
1296-1337. Frederick II.
1337-1342. Peter II., co-regent from 1321.
1342-1355. Louis.
1355-1377. Frederick III. the Simple, brother of Louis.
1377-1402. Mary, daughter of Frederick III., married in 1385 to Martin of Aragon.
1402-1409. Martin I., sole monarch of Sicily, married to Bianca of Castile.
1409-1410. Martin II., father of Martin I.
1410-1412. Interregnum.
b. 1412-1416. Ferdinand the Just, King of Aragon and Castile.
1416-1458. Alphonso the Generous, King of Aragon, and after 1442 King of Naples.
1458-1479. John of Aragon and Navarre.
1479-1515. Ferdinand II. the Catholic, after 1505 also King of Naples.
1516-1554. Emp. Charles V.; 1517, Squarcialupo's rebellion at Palermo.
1554-1598. Philip II.
1598-1621. Philip III.
1621-1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe d'Alessi.
1665-1700. Charles II.; 1672-1678, Messina revolts in favour of Louis XIV. of France.
c. 1700-1713. Philip V. of Bourbon, after 1713 King of Spain.
d. 1713-1720. Victor Amadeus of Savoy.
e. 1720-1734. Emp. Charles VI. of Germany.
f. 1734-1759. Charles III. of Bourbon.
1759-1825. Ferdinand IV., King of Naples and Sicily, after 1815 Ferdinand I., King of the Two Sicilies.

For the period from 1815 to the fall of the Bourbon dynasty, comp. p. li.

2. History of Civilization and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, but these monuments show, in every case, a specific Sicilian stamp.

The monuments of Sikelian Culture of the pre-Hellenic period have been systematically collected and studied since 1891 by Prof. Paolo Orsi (p. 438), whose collections are now to be seen in the museum at Syracuse. Four successive periods or stages of culture may be discriminated. The *Prehistoric Period*, which is traced in flint and bone implements and also in rude pottery of a less remote date, was followed by the *Sikanian Period* (comp. p. 290), in which bronze was the most valuable metal. During this period a number of simple articles were imported, recalling the discoveries in the oldest strata at Hissarlik (Troy) of 3000-2000 B.C. We next reach the *First Sikelian Period* (in the stricter sense), distinguished by a more copious importation of bronze weapons and utensils and of elegant vases, indicating a closer connection with the so-called Mycenæan culture. During the *Second Sikelian Period*, which corresponds roughly with the period of the geometric style in Greece, iron had already become common. — There are practically no traces of buildings of this period. The flimsy huts of the Sikelians have vanished. The dead, or rather the bones of the dead, were placed in simple caves excavated in the skirts of the hills, such as may be seen in the so-called cities of rock-dwellers (comp. p. 380), frequently with a low wall of cyclopean blocks in front of them. Rectangular tomb-chambers do not occur until the close of the period. — The remains of Motya, the massive cyclopean walls on Mt. Eryx, and probably also the carefully jointed polygonal structure at Cefalù date from the Phœnicians.

The *Metopes of Selinus*, mementoes of the most ancient style, illustrate the transition to the Hellenic Period in Sicily, which is much more copiously represented. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country, particularly in the domain of Art. Some of the most magnificent Greek Temples still extant are in Sicily: *Temple of Apollo* at *Selinunte*, 362 ft. long by 164 ft. broad (without the steps); *Temple of Zeus* at *Girgenti*, 332 ft. by 144 ft. (without the steps); Parthenon at Athens 228 ft. by 101 ft.; Temple of Zeus at Olympia 210 ft. by 91 ft.; Temple of Apollo at Phigalia 125 ft. by 47 ft.; Temple of Diana at Ephesus 385 ft. by 187 ft.). Besides the temples at Girgenti, Segesta, Selinunte, and Syracuse, Greek Theatres have been preserved at Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania. These have indeed been modified by additions during the Roman period, but their original arrangements may easily be

recognized. The Fortifications of the *Epipolae* of Syracuse are among the best existing specimens of Greek structures of the kind. In the province of Sculpture comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo and a few relics preserved at Syracuse. Of Bronzes, in the casting of which *Perilaus* of Agrigentum is said to have excelled, scarcely a single specimen has survived. On the other hand a copious collection of admirable ancient Coins has come down to us. Beautiful Vases are likewise found in almost every part of the island.

In the development of Literature also the Sicilian Greeks took an active part. About the year 550 *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456) at Gela. *Pindar* and *Sappho* also enjoyed the hospitality of Sicily, and the former sang in praise of the victories of her sons at Olympia. *Simonides* visited Sicily and composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera (480). *Phormis*, an official of Gelon at Syracuse, who invented movable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus*, the son of the last, distinguished themselves in the composition of comedies. Even during the period of decline the national poetical bias gave birth to a new description of poetry, the idylls, in which their inventor *Theocritus* of Syracuse was unsurpassed and which even in modern times have found numerous admirers. — The Sicilians have always manifested considerable capacity for philosophical research. *Pythagoras* found followers here. *Xenophanes* of Colophon, the founder of the Eleatic school, died in Syracuse at an advanced age. A century later Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron* (5th cent. B.C.), and *Menecrates* (4th cent. B.C.). Distinguished historians were *Antiochus*, *Philistus* of Syracuse, *Timaeus* of Taormina, *Dicaearchus* of Messana, and the learned *Diodorus (Siculus)* of Agyrium, who wrote his celebrated Bibliotheca Historica, part of which has been preserved, in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Tisias*, the teacher of Isocrates, Gorgias, and Lysias. *Gorgias*, the celebrated sophist and orator, was a native of Leontini, and *Lisias* was the son of a Syracusan. Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Hicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary.

The Roman-Byzantine Supremacy gave the death-blow to the

intellectual progress of the Sicilians. In accordance with the Roman custom, however, numerous magnificent amphitheatres, theatres, and aqueducts were constructed during this period, of which fragments still remain. The rapacity of Verres and other governors despoiled the island of countless treasures of art. The Christians used many of the ancient temples and tombs for sacred purposes. A single Byzantine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is found in the circumstance that down to a late period of the Moslem supremacy not a single author of eminence arose, although crowds of monks and priests resided in the island. *Theophanes Cerameus* and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *St. Simeon* of Syracuse died at Trèves.

The Arabs were the first to infuse new life into the island. They not only enriched Sicilian architecture with new forms of construction, as mentioned on p. 300, but they also inaugurated a new era in the writing of history and geography, and under King Roger II. the first mediæval geographer, *Edrisi*, completed his great work. Among the Mohammedan poets *Ibn-Hamdis* was the most distinguished. The greater seriousness of the Sicilians as compared with the Neapolitans, for example, is probably due to the Arabian domination. Sicilian folk-songs have a decidedly oriental, melancholy character. Art developed itself to a still greater extent under the Norman Rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals (comp. p. 300). The most learned men of the West (e. g. *Petrus Blesensis*) were summoned to instruct their young princes. Whilst the Arabs deserve commendation for the introduction of the most valuable commercial products ('agrumi', cotton, sumach, etc.) which the island possesses, the Norman princes established the manufacture of silk and maintained a school for the arts of weaving and the composition of mosaic in the royal palace.

The brilliant reign of Frederick II., his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language; his counsellors, his sons, and he himself were among the first to attempt Italian poetry. Of *Frederick II.*, *Manfred*, *Enzius*, *Ciullo d'Alcamo*, *Petrus de Vineis*, *Guido delle Colonne*, *Iacopo da Lentini*, etc., poems are still preserved to us. But this golden age was of brief duration.

Amid the vicissitudes of Subsequent Centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well-written and interesting chronicles of Sicily were composed in the 13th cent. (*Hugo Falcandus*, *Bartholomaeus de Neocastro*, etc.), those of a later period

are often unreadable. — The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies, and *Constantine Lascaris* taught there. The following century produced the learned and indefatigable *Tommaso Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the polyhistor *Maurolycus* of Messina.

The enlightened absolutism of the Bourbons during the 18th cent. tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archæological research relating to the history of the island. The wealthier of the nobility and the clergy eagerly took part in the revival. The art of poetry also revived and found its most talented representative in *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form.

In the history of music Sicily is best represented by *Vincenzo Bellini* (b. at Catania 1802, d. at Paris 1835; comp. p. 418).

With regard to ancient art in Sicily, and particularly the sculptures of Selinus, see pp. xxxiii et seq. We may add a few remarks upon the principal mediæval and modern monuments of art.

Architecture. The mediæval architecture of Sicily, and particularly that of Palermo, bears the impress of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the *Saracenic*. After the overthrow of the Arabian supremacy the more refined culture of that race left its mark on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Saracenic culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should be reflected in the Sicilian architecture of the 12th century.

The ground-plan of many of the Churches of Palermo is traceable to Byzantine originals, *viz.* a rectangular hall in the middle of which is a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (Ibn-Haukal, an Arabian traveller of

the 10th cent., says that there were several hundred of these in Sicily), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as the *Martorana*, *San Cataldo*, and *Sant'Antonio* at Palermo, is Byzantine, and that of others, like *Monreale*, *Santo Spirito*, and several abbey-churches at Palermo, and the cathedral at *Cefalù*, is Romanesque, the universally prevalent pointed arch is of Arabian origin and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they derived thence also the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. — While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her Palaces possesses a still more distinctly Arabian character, corresponding with the oriental complexion of the Norman court. Of the numerous palaces which are said to have encircled Palermo in the 12th cent. we now possess imperfect examples only in the *Zisa* and the *Cuba* (and in the relics of the châteaux of *Mimnermum* and *La Favara*), so that it requires a considerable effort of imagination to picture their vaunted magnificence.

Sicily possesses no Gothic Churches of any note (San Francesco and Sant'Agostino at *Palermo* and the cathedral at *Messina*, almost totally destroyed in 1908), but it is curious to observe how tenaciously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many pleasing examples, especially at Palermo. — In the 17th cent. numerous edifices in the baroque style were erected on a very extensive scale and with almost too much decorative detail.

Sculpture. In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at Monreale) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. This was largely due to the fact that the native marble and limestone were comparatively soft when first quarried and did not become hard until after exposure to the air. The capitals and several shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early-Sicilian Wood Carving, sometimes adorned with arabesques, which is still frequently met with (comp. p. 325), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the Porphyry Sarcophagi of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous Marble Incrustations of the 12th century. The mural lining of the *Cappella Palatina* and the

Martorana and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school. Mosaic Painting also was highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors.

At a later period, after the extinction of the Norman princes, the plastic art of Sicily fell far behind that of the mainland. Even during the Renaissance period Sicilian cultivation of art was but a slow and hesitating adoption of that of Rome and Naples. The existing sculptures of Sicily, however, are as yet by no means fully known. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. The Lombard sculptor *Domenico Gagini* (d. 1492) went to Sicily in 1463. To his son *Antonello Gagini* (1478-1536) and his grandsons are referred all the finest works in marble of the 16th cent. at Palermo. At a later period *Giacomo Serpotta* (1656-1732), a follower of Bernini and a forerunner of the rococo style, executed at Palermo numerous works in stucco, of distinct, though perhaps somewhat affected, grace.

Painting. The history of painting in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. The earliest traces of a national art may be detected in the 14th cent., but these resolve themselves chiefly into imitations of North Italian models. Sicily produced no important works until the 15th cent., during which Sicilian artists studied in the Netherlands, while Netherlandish masters introduced Flemish art and painting-methods into Sicily. At Palermo the striking 'Triumph of Death' in the Palazzo Sclafani (p. 311), the St. Cecilia in the cathedral, a Madonna with saints in the museum, and the mural designs in a chapel of Santa Maria di Gesù (p. 338) were all at one time attributed to *Antonio Crescenzio*, a Sicilian who, however, belongs to a much later period and can be credited with certainty only with unimportant copies of the Spasimo of Raphael. The Triumph of Death is by a *Flemish Master;* and the designs in Santa Maria di Gesù also present Netherlandish features, while the St. Cecilia is more in the N. Italian style; but the name of the artist in each case is unknown.

The most distinguished Sicilian painters of the second half of

Parco d'Aumale
Piazza Indipendenza
La Chiusa
Staz. Lolli
Piazza Staz. Lolli
Villa Florio
Trapani
Porrazzi
Rocca
Zisa
Villa Filippina
Ospedale di Concezione
Palazzo Reale
Piazza Vittoria
Piazza Domenico Peranni
Prefettura
Arcivescovile
Porta Montalto
Porta Nuova
Porta d'Ossuna
Porta Carini
Porta Giulia
Porta Sant'Agata
Porta Giglio
Porta Sant'Antonino
Porta Garibaldi
Porta Felice
Badia Nuova
Liceo e Bibl. Nazionale
Mercato Aragonese
Anfit. Manganò
Teatro Vittorio Emanuele
Teatro Massimo
Politeama Garibaldi
Museo Nazionale
Università
Municipio
Posta
Telegrafi
Casa Professa
Gesù
Fonderia Oretea
Quattro venti
Caserma
Staz. Molo
Stazione Centrale
Corso dei Mille
Via Maqueda
Via Roma
Via Cavour
Via Francesco Crispi
Via Libertà
Via Villafranca
Via Lincoln
Via Regina Margherita
Via Principe di Belmonte
Via Lungarina
Via Oreto
Via Ruggero Settimo
Via Vittorio Emanuele
Via Alloro
Via Colonna Rotta
Via Alberto Amedeo
Via Porto Salvo
Via Molo
Via Acquasanta
Via Scalo Marino
Via Dogana
Via Lanterna
Via Cantiere
Via Antemurale
Via Foro Umberto I
Via Cala
Via Castellammare
Via Giardino Garibaldi
Via Tribunali
Via Maqueda
Via Vicaria Carceri
Via Piazza Ucciardone
Via Giachery
Via Caserma
Via Quattro venti
Via Staz. Molo
Via Scalo Marino
Via Dogana
Via Cantiere
Via Lanterna
Via Acquasanta

the 15th cent., *Tommaso de Vigilia* and *Antonello da Messina*, were both affected by foreign influences. The latter, who is said to have adopted the Flemish methods of painting during a residence in the Netherlands, spent the latter part of his life in Venice; there are no authentic works by him now in Sicily except one (slightly damaged in 1908) in his native town. The museum at Palermo contains some excellent frescoes by Tommaso de Vigilia, who betrays traces of both Flemish and N. Italian influences. Among their less distinguished contemporaries, also showing foreign influences, may be mentioned *Antonello da Saliba*, several pictures by whom are still preserved at Palermo, *Pietro Ruzulone*, and *Riccardo Quartararo*.

Of the artists of Palermo in the 16th cent. the most famous was *Vincenzo di Pavia*, surnamed *Ainèmolo*, who is known also as *Vincenzo il Romano* and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master; but as the works attributed to him are of very unequal merit many of them are probably by a different hand, while others are partly by his pupils. His finest works are the Ascension and the Descent from the Cross in the museum, and a rich composition in a lateral chapel in San Domenico. To the 17th cent. belongs *Pietro Novelli* (1603-47), surnamed *Monrealese*, a master of considerable originality and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualized heads. Besides those at Palermo there is an interesting work by this master on the staircase at Monreale. Several of his monkish figures are among the finest works produced by the Italian naturalists. Palermo followed the degraded styles of the 18th cent., the proofs of which scarcely need enumeration.

24. Palermo.

Arrival. By Sea, see p. 306. The Naples steamers moor at the new pier near Santa Lucia (Pl. G, 4, 5). Landing from other vessels costs 1 fr. for each pers. with luggage, 60 c. without. The custom-house examination is not severe. The porters who convey luggage to the Dogana expect 10 c. for a hand-bag and 50 c. for each trunk. The distance from the Dogana to the town is about 1 M. Motor or horse omnibuses from the hotels are in waiting at the pier and at the main railway station. Cabs, see p. 305. — The central Railway Station (Pl. A, 4; see p. 316; *Restaurant*) is in the Via Lincoln, near the S. end of the Via Maqueda: that of the W. Railway (R. 26) in the Via Lolli (Pl. F, 1; caffè); and that of the local railway to Corleone (p. 359) in Sant'Erasmo, at the S.E. end of the Marina (Pl. A, 6). — Cabs and tramways, see p. 305. Railway-tickets may be procured, luggage registered, and sleeping-berths engaged at *Gondrand's*, Corso Vittorio Emanuele 182.

Hotels (comp. p. xx). The first-class houses are furnished with lifts, baths, and central heating; the chief travelling season is Feb., March,

and April. *Grand-Hôtel Villa Igiea, 3 M. from the station and 1¼ M. from the harbour (motor-omn. 4 or 3 fr.), at the S. base of Monte Pellegrino (see p. 332 and comp. Map, p. 331; tramway No. 1, p. 305), in a large park on the shore, a high-class, cosmopolitan house, especially adapted for a long stay (open Nov. 1st-May 1st), with a Kursaal and casino, R. 7-18, B. 2, déj. 6, D. 8, pens. (except in March and April) from 18 fr.; *Excelsior Palace Hotel (Pl. e; G, 2), Via della Libertà, near the Giardino Inglese, with fine restaurant, R. from 4, B. 1½, déj. 4, D. 6, pens. from 12 (May-Jan. 10), omn. 1½ fr.; *Hôtel des Palmes (Pl. a; E, 3), Via Stabile 103, with a winter-garden and fine garden, R. 5-12 (out of the season 4-10), B. 1½, déj. 4, D. 6, pens. 12-22, omn. 1½ fr.; these three of the very first class, closed in summer. *Hôtel de France (Pl. c; C, 5), Piazza Marina, in a healthy situation, with garden, terrace, winter-garden, and a pavilion on the shore, R. 4-10, B. 1½, déj. 3½, D. 5, pens. 10-20, omn. 1½ fr.; *Savoy Hotel (Pl. g; E, 3), cor. of Via Cavour and Via Villarmosa, R. from 3, B. 1½, déj. 3, D. 4½, pens. from 10 (for more than a week 9), omn. 1, motor-omn. 1½ fr.; these two also first-class, and open the whole year round. Rather less pretentious (open all the year round): *Hôt.-Pens. Panormus (Pl. k; E, 3, 4), Piazza Florio (entr. Via Michele Amari 11), with central heating and lift, R. from 2½, B. 1¼, déj. 2½, D. 3½-4, pens. 7½-10 fr.; Hôt. de Milan (Pl. f; F, 3), Via Emerico Amari 111, behind the Politeama, R. 3½-4, B. 1¼, déj. 2½, D. 4, pens. 9-10, omn. 1 fr., good in the Italian style. — Albergo Vittoria (Pl. h; D, 4), Via Bandiera 31, near the Piazza San Domenico; Hôt. Central (Pl. d; C, 3), Corso Vittorio Emanuele 343, close to the Quattro Canti, R. from 2 fr., with restaurant. Italian hôtels garnis (R. from 1½ fr.): Alb. Patria (già Aragona; Pl. i, B 4), Via Alloro 96, Alb. Cavour, Corso Vittorio Emanuele 330, opposite the Hôt. Central, both clean; Hôt. Verso, Via Celso (Pl. C, 3), Piazza del Gran Cancelliere 41.

Pensions (comp. also pp. xxi, 26). *Pension Tersenghi*, Via Lincoln 83, pens. 7-8 fr., well spoken of; *Pension Suisse*, Via Monteleone 53, pens. 8-10 fr. Pension Lombarde L. 35

Restaurants, all in the Italian style except those in the hotels (p. xxiii). *Gran Caffè Nuovo*, in the Teatro Biondo (Pl. C, 4), Via Roma, *Restaurant de Paris*, Via Maqueda 200 (1st floor), at the Quattro Canti, with fixed tariff (déj. 2½, D. 3½ fr., both incl. wine), both good. Plainer, but also much frequented: *Vanini*, Corso Vitt. Emanuele 405; *Napoli*, Corso Vitt. Emanuele 265 (1st floor); *Bologni*, Corso Vitt. Emanuele, opposite the Piazza Bologni; *Oreto*, at the corner of the Piazza Marina and the Corso Vitt. Emanuele. — **Cafés** (almost empty in the morning, as the Italians lunch at the bars), in the above restaurants; also at the *Teatro Massimo* (p. 307); *Caffè Trinacria*, Quattro Canti di Campagna (Pl. E, 3), *Caflisch*, Via Maqueda 250, good ices at both; *Italia*, Via Cavour; *Caffè del Foro Italico*, Foro Umberto Primo, with sea-view (open June to Oct. only). — **Bars.** *Royal Bar*, Via Maqueda, *Central Bar*, Corso Vitt. Emanuele, both near the Quattro Canti, etc. — **Tea Rooms.** *Leader Williams*, Piazza Marina 41 (1st floor; circulating library; information given); *Weinen's Pavilion*, outside the Porta Felice (Pl. C, 5, 6). — **Confectioners** (Pasticcerie). *Guli*, Corso Vitt. Emanuele 101 and Via Ruggiero Settimo 4, *Caflisch*, Corso Vitt. Emanuele 180 and Via Maqueda 250 & 292, good preserved fruit at both. — **Beer.** *Gran Caffè Nuovo* (see above); *Caffè Trinacria* (see above); *Gambrinus*, in the Teatro Massimo (billiards; music in the evening); *Caffè Italia* (see above).

Clubs. The Casino Nuovo, or new club, in the *Palazzo Geraci*, Corso Vittorio Emanuele 411 (p. 313), contains handsome apartments and is worth visiting; strangers may easily obtain an introduction for a fortnight; ticket for a longer period 10 fr. per month. — Club Alpino Siciliano, Via Maqueda 282. — Sport Club, Via Stabile.

Cabs. Tariff for 1-4 persons: —

Drive in the city within the area bounded by the Via Lincoln, Corso Tukery (Pl. A, B, 2-6), and the harbour railway, including the Via Oreto (as far as the bridge), Piazza Indipendenza, Piazza Ucciardone, Via Francesco Crispi, and Foro Umberto	0.50
After midnight	1.—
Drive within the suburbs, if not more than $^1/_2$ hr., or to the harbour or the stations	1.—
After midnight	1.50
Drive to Acquasanta (p. 331)	1.50
First hour	1.80
Each additional $^1/_4$ hr.	0.40

Travelling-bag 20, trunk 40 c. — Driving in the town is prohibited on Good Friday. — Longer drives according to bargain, *e.g.* to Monreale (p. 335), incl. $1^1/_2$ hr.'s stay, 4-6, during the season 7-8 fr.

Motor Cars (automobiles) for excursions, at the *Auto Stand*, Piazza Giuseppe Verdi, behind the Teatro Massimo (Pl. D, 2), or at the *Garage Stabile*, Via Principe Belmonte 2 (Pl. F, 4). For, *e.g.*, the trip to (39 M.) Segesta, which should be made in good weather only and takes about 8 hrs. including a stay of $2^1/_2$ hrs., the charge for 5 persons is 180-200 fr. (bargain necessary).

Electric Tramways (comp. the Plan and the Map, p. 331), bearing the numbers given here (fare in the town 10 c., or, including 'corrispondenza', 15 c.). **1** (name-boards white). From the *Piazza Marina* (Pl. C, 5) viâ Piazza Ucciardone (Pl. G, 4) to *Acquasanta* and *Villa Igiea* (p. 331). — **2** (name-boards blue and white). From the *Piazza Marina* (every $^1/_4$ hr.) to *Villa Giulia* (Pl. A, B, 6), the station for Corleone (p. 359), and to *Romagnòlo*. — **3** (name-boards green). From the *Piazza Marina* by the Via Cavour, passing the Teatro Massimo (Pl. D, 3), and by the Corso Olivuzza (Pl. D, 1; to the Zisa, see p. 331) to *Noce* (p. 337). — **4** (name-boards pink). From the *Porta Maqueda* (Pl. D, E, 3) by the Via Francesco Crispi and Piazza Ucciardone (Pl. G, 4) to *Falde*, at the foot of Monte Pellegrino (p. 332). — **5** (name-boards red and white). From the *Piazza Marina* (Pl. C, 5) viâ the Piazza Ucciardone (Pl. G, 4) and Leoni (near the S. end of the Favorita, p. 333) to *San Lorenzo* (10-20 c.). — **6** (name-boards green and white). From the *Piazza della Rivoluzione* (Pl. B, 4) to *San Giovanni dei Leprosi* (p. 339) and *Torrelunga*. — **7** (name-boards blue). From the *Piazza Marina* (Pl. C, 5) by Via Lincoln to the *Central Station* (Pl. A, 4) and by the Corso Tukery to *Piazza Indipendenza* (Pl. B, 1), thence by the Corso Alberto Amedeo (Pl. B, C, D, 1) past the Politeama Garibaldi (Pl. F, 3) to *Piazza Ucciardone* (Pl. G, 4); in summer on to *Acquasanta* and *Villa Igiea* (p. 331) as in No. 1. — **8** (name-boards red). From the *Piazza Bologni* (Pl. C, 3) to *Rocca*, at the foot of the hill of Monreale (p. 335). — **9** (name-boards white with red lettering). From the *Piazza Bologni* (Pl. C, 3) viâ Rocca to *Monreale* (see p. 335); every $^1/_2$ hr. — **10** (name-boards yellow). From the *Piazza Bologni* by Piazza Indipendenza and Strada Pisani (Pl. B, 1) to *Porrazzi* (p. 338). — **Omnibuses** (5-15 c.). From *Porta Sant'Antonino* (Pl. A, 4; every 8 min.), near the Central Station, to *Leoni*, near the Favorita (p. 333); from the *Piazza Marina* (every 6 min.) to the *Piazza Olivuzza* (p. 330; to the W. of Pl. D, 1) or to the station in the *Via Lolli* (Pl. F, 1; p. 342); from *Porta Felice* (Pl. C, 5, 6) to the *Piazza Bologni* (Pl. C, 3); etc.

Baths. *Nettuno*, Vicolo Paternò 5, near the Quattro Canti; *Stabilimento Idroterapico*, Via Quattro Aprile 4, near the Piazza Marina (Pl. C, 5). — *Sea Baths* (not open until mid-June) in the Via Francesco Crispi (Pl. E, F, 4), near Acquasanta (p. 331), and near Romagnolo (p. 320); see the Map, p. 331. Swimmers may bathe from a boat ($^1/_2$ fr.), hired at the Sanità (Pl. D, 5, 6).

Lieux d'Aisance at the Porta Felice (Pl. C, D, 5), Piazza Marina (Pl. C, 5), Piazza Vittoria (Pl. B, 2), Porta Maqueda (Pl. D, E, 3), Piazza

Ruggiero Settimo (Pl. E, F, 3), Vicolo dei Mori 25, off the Piazza Pretoria (Pl. C, 3), and Via Giuseppe d'Alessi (behind the Post Office).

General Post Office (Pl. C, 3; p. 313), Piazza Bologni, E. side; branch-offices at Via Ruggiero Settimo 2, at the Central Station, etc. — **Telegraph Office** (Pl. C, 3), Piazza Marina 86; branch-office at the General Post Office.

Steamboat Offices. *Società Nazionale di Servizi Marittimi* and *Steamboat Services of the State Railways*, Corso Vitt. Emanuele 96, at the corner of the Piazza Marina; *North German Lloyd*, Corso Vitt. Emanuele 67. — **Steamboats** to Naples, see p. 281; to Trapani, p. 342; viâ Trapani to Cagliari, p. 419; viâ Messina to Reggio, p. 382; to Genoa, Patras, Trieste, Tunis, etc., see *Baedeker's Mediterranean*.

Enquiry Office for the whole of Sicily (Associazione per il Movimento dei Forestieri), Via Roma 111 (information given; tickets issued; seats booked; excursions arranged). — **Tourist Office.** *Richichi*, Corso Vitt. Emanuele 155 (Cook's correspondent; excursions to Segesta, Selinus, etc.; tickets issued).

Shops. Booksellers. *Alb. Reber* ('Libreria Internazionale'), Corso Vittorio Emanuele 360 (foreign books; books on Sicily in all languages; photographs; information of all kinds given to travellers); *Remo Sandron*, Corso Vittorio Emanuele 324; *G. Pedone Lauriel*, Via Maqueda 192; all near the Quattro Canti. — Circulating Library and Reading Room. *Williams*, Piazza Marina 41 (information given). — Photographs. *Reber*, see above; *Incorpora*, Via Cavour 72; *Melendez*, Via Cavour 82. — Photographic Materials. *Incorpora*, *Melendez*, see above; *Randazzo*, Via Candelai 58, 64 (Pl. C, 3). — Antiquities. *Williams*, see above; *Basile*, Corso Vitt. Emanuele 390; *Costa*, Via Maqueda 224; *De Ciccio*, Corso Vitt. Emanuele 448. — Newspapers. *Giornale di Sicilia*, *Corriere di Sicilia*, *L'Ora* (each 5 c.).

Bankers. *Banca d'Italia*, *Banco di Sicilia*, both in the Palazzo delle Finanze (Pl. C, 4, 5), Corso Vitt. Emanuele; *Banca Commerciale Italiana*, Corso Vitt. Emanuele 71. — **Money Changers.** *F. Bonomonte*, Corso Vitt. Emanuele 104, and others in the same street. — **Goods Agents.** *Fratelli Gondrand*, Corso Vitt. Emanuele 182 (also railway-agents, comp. p. 303). — **Export Agents.** *Danen & Co.*, Via Stabile 126, 130, for Sicilian specialties.

Health (comp. also p. 287). The climate of Palermo is mild and equable, though cool wet weather sometimes occurs in winter. Real winter cold, however, does not occur, and the thermometer never descends below freezing-point. Palermo is fairly protected against the N. and W. winds, but it enjoys an almost daily breeze from the sea. It is thus well suited as a winter-residence for delicate persons, especially for those suffering from weakness of the respiratory organs. Consumptive patients, however, will often find it difficult to secure accommodation. In winter the scirocco is neither frequent nor violent. — As in Naples precautions should be taken against illnesses of a gastric nature by proper attention to clothing (p. xxx) and diet. The drinking-water of the new aqueduct, *Acqua di Scillato*, is good, but the water from other sources is not above suspicion. When there is any tendency to diarrhœa, all water should be drunk mixed with red wine or in the form of weak tea. Diseases of the eye are very common, but the blinding glare of the sun may be neutralized by the use of umbrellas and spectacles of coloured glass.

Physicians. *Dr. Edmond Lawless*, Via Michele Amari 11; *Dr. Berlin*, Via Emerico Amari 104 (Pl. F, 3, 4); *Dr. di Gregorio*, Via Venti Settembre 61. — Hospitals, etc. *Ospedale Internazionale* (nursing home), Via Sampolo 45 (Pl. H, 3; Dr. Berlin; nurses also supplied); *Grey Sisters*, Vicolo Sant' Uffizio, near the Hôt. de France. — Dentist. *Ribolla-Nicodemi*, Via Rosolino Pilo 12 (Pl. E, 3). — Chemists. *Amatore*, Via Stabile 127; *Campisi*, Corso Vitt. Emanuele 299; *Li Virghi Graziano*, Via Ingham 47.

Theatres. *Teatro Massimo* (*Vittorio Emanuele;* Pl. D, 3; p. 321), with excellent performances of opera in the late winter and early spring; *Teatro Biondo* (Pl. C, 4; 1903), Via Roma, for comedies and dramas; *Politeama Garibaldi*, Piazza Ruggiero Settimo (Pl. F, 3; p. 321), for operettas; *Teatro Bellini* (1809), Piazza della Martorana, E. side (Pl. C, 3, 4), theatre of varieties. — *Teatro Garibaldi* (Pl. B, 5), Via Castrofilippo, a second-rate house with popular performances.

Consuls. British. *R. G. Macbean, M.V.O.*, Via Francesco Crispi 116; Vice-Consul, *W. A. Morrison.* — United States. *Hernando de Soto*, Piazza Castelnuovo 41; Vice-Consul, *N. Paterniti.* — **Lloyd's Agent,** *E. G. Orr*, Piazza Marina 94.

English Church (of the *Holy Cross:* 'Anglicana', Pl. E 3), Via Stabile; services at 11 a.m. and 7 p.m. in winter (church closed for 3 months in summer); chaplain, *Rev. Canon Skeggs*, Via Carella 62 ('The Parsonage'). — *Italian Wesleyan Methodist Church*, Via Rosolino Pilo 10 (Pl. E, 3); *Waldensian Church*, Pal. Cutò (Pl. A, 4), Via Maqueda 36. — *British Sailor's Rest*, Via Borgo 160.

Attractions. A stay of three days at Palermo may be utilized as follows. It should be noticed that churches regularly used for services are generally open to visitors before 11 a.m., while an afternoon visit involves a fee and some waste of time. — 1st Day. *San Giovanni degli Eremiti* (p. 311), the *Royal Palace* with the **Cappella Palatina* (p. 309), the **Cathedral* (p. 312), and *La Zisa* (p. 331) in the forenoon; **Monte Pellegrino* (p. 332) in the afternoon (but comp. p. 331). — 2nd Day. *Oratorio del Santissimo Rosario* (p. 329), *San Domenico* (p. 329), and the **Museum* (p. 321) in the forenoon; **Monreale* (p. 335) and *Villa Tasca* (p. 334), and perhaps also *San Martino* (p. 336), in the afternoon. — 3rd Day. **Santa Maria di Gesù* (p. 338), *San Cataldo*, and *La Martorana* (p. 314) in the forenoon; *La Favorita* (p. 333) and back to the *Giardino Inglese* (p. 321) in the afternoon; the *Marina* (p. 319) and the *Villa Giulia* (p. 319) in the evening. — The beautiful *Gardens* in Palermo and its environs add greatly to its charm as a residence. Admission is generally obtainable by the payment of a small fee.

The *Festival of St. Rosalia* (p. 332), July 11-15th, is accompanied by processions, regattas, illuminations, and fireworks. The annual festival at the chapel of the saint on the Monte Pellegrino takes place on the night of Sept. 3rd. Other saint's days and festivals celebrated in Sicily are: Sant'Antonio (17th Jan.), Sant'Agata (5th Feb.), May 1st (festival of flowers), and San Pietro (29th June).

Picturesque scenes of Popular Life may be witnessed in the small market-place below the Via Roma and Sant'Antonio (Pl. C, 4; p. 317), in the small streets close by (Via Argenteria and Piazza Garaffello), in the Piazza Nuova (Pl. C, 3; p. 320), and at the old harbour of La Cala (Pl. C, D, 5; p. 317). The two-wheeled *Peasants' Carts* ('carretti') used in Palermo and its vicinity are generally gaily painted and adorned with elaborate scenes from the Bible, legend, or history.

Palermo, the capital of Sicily, with (1901) 249,962 inhab., is the military, judicial, and ecclesiastical headquarters of the island and possesses one of the seven principal Italian universities. It lies in 38° 6′ 44″ N. latitude, on the W. side of the Bay of Palermo, which opens towards the E. and is enclosed by the fertile plain of the *Conca d'Oro* (p. 289), beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely shaped Monte Pellegrino, opposite which, on the E., lies the Monte Catalfano. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate. The town is on the whole regularly built and forms an oblong quadrangle,

theE. side of which adjoins the sea. Two main streets divide it into four quarters, and the Quattro Canti (p. 314), where they intersect, forms the chief focus of traffic. To the N., in the direction of the Giardino Inglese, a new quarter with spacious streets and handsome villas has sprung up. The side-streets of the inner town are generally narrow and badly paved.

The commerce of the city is steadily increasing. Sumach, sulphur, wine, oranges, and lemons are largely exported. The harbour presents an animated scene. It is annually entered by about 3600 vessels of an aggregate burden of about 2,800,000 tons. Palermo is one of the chief seats of the largest Italian steamship company (Florio Rubattino, now the Società Nazionale di Servizi Marittimi, p. xviii).

The narrow and shallow harbour, called *La Cala* (Pl. C, D, 5), on the N.W. side of which lie the ruins of Fort Castellammare, extended in ancient and mediæval times farther into the city, including the present Piazza Marina and reaching on the W. as far as the Via Argenteria, whence the Greek name of the city *Panormos* ('entirely harbour'). The ancient town reached only to Sant' Antonio (Pl. C, 4) and was bounded by two brooks which emptied themselves into the harbour, the course of which may still be traced in the Via Porta di Castro (Pl. B, 2) on the S. and the depression of the Piazza Dom. Peranni (Pl. C, 1, 2; p. 312), the Piazza Sant' Onofrio, and the Piazza Nuova on the N. To the N. and S. of the old town lay the suburbs.

Panormus was originally a Phœnician settlement, and, until it was captured in B.C. 254 by the Romans, was one of the most important strongholds of the Carthaginians in Sicily. In 248-246 B.C. Hamilcar Barca besieged the city from the Hercte (Monte Pellegrino, p. 332) in a vain attempt to recover it. It afterwards belonged to the Romans and was colonized by Augustus. In 535 A.D. a fleet under *Belisarius* captured the city from the Ostrogoths, and thenceforth it remained under the Byzantine emperors till the arrival of the *Arabs* in 830, who made it their capital *(Balerm)* and introduced oriental culture into Sicily. In 1072 the *Normans* obtained possession of it, and in 1194 the Germans in the person of *Henry VI.* During these centuries Palermo reached the height of its prosperity. The French house of *Anjou* was expelled in 1282 (Sicilian Vespers). The monarchs of the house of *Aragon* seldom resided here. The Chiaramonti, powerful feudal barons and counts of Modica, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. It was not until the 15th cent. that Palermo began to recover from the sufferings of this long period of anarchy. The *Spanish Viceroys* of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence, and the nobles and clergy of their court contributed to swell its magnificence and gaiety. From this period, the 16th and 17th cent., date the two main streets and many of the churches and palaces which now form the characteristic features in the architectural appearance of Palermo. Outward splendour could not long, however, conceal the numerous evils of the Spanish rule; and in 1647 a revolt took place, whose leader *Giuseppe d'Alessi* met the fate of Masaniello (p. 48). The people notwithstanding remained faithful to the Spaniards till 1713, against both the French and the Austrians. In 1798 and again in 1806 the Neapolitan court took refuge in Palermo; and *Ferdinand I.* resided here until 1815. The Sicilian parliament met here in 1812. The revolt of 1820 involved Palermo in much loss; while the cholera in 1837 swept off 24,000 victims in 8 weeks. In Jan. and Feb., 1848, the town, which for a year and a half had been the seat of the revolutionary government (p. 295), was subjected to a destructive bom-

bardment of over three weeks; and after the final revolt against the Bourbons, which broke out on April 4th, 1860, Palermo suffered the same terrible experience until the victorious entry of Garibaldi on May 27th. On June 6th the Bourbon garrison capitulated.

I. The Palazzo Reale and the Cathedral.

On the S.W. side of the town, at the end of the Corso Vittorio Emanuele, lies the spacious Piazza della Vittoria (Pl. B, 2; p. 311), where the **Palazzo Reale** (Pl. B, 1) rises on a slight eminence which has always been the site of the castle of the city. The nucleus of this building is of Saracenic origin. Additions were made by Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred; and it afterwards underwent many alterations, so that the central tower with the pointed arches (*Torre Santa Ninfa*, p. 310), the similar Joharia (Arab. 'the brilliant') adjoining it on the left, and the Cappella Palatina (not visible from the outside) are now the only relics of Norman times. Notwithstanding this it still retains traces of its origin as a defensive structure.

The gate farthest to the left leads into the Palace Court (guide $^1/_2$ fr., unnecessary; sticks and umbrellas left with the portier, fee), which is enclosed by arcades. Ascending the staircase on the left, and turning to the right on the first floor, we enter the right arcade and reach the —

**Cappella Palatina, built in 1132 by King Roger II. in the Arabic-Norman style and dedicated to St. Peter. The whole, with its exquisite mosaic decorations, is a gem of mediæval art, perhaps the most beautiful palace-chapel in the world. It is open free daily from 7 to 10.30 a.m., and for a gratuity from 10.30 a.m. to 4 p.m. (3 p.m. on Sun.). The morning light is the most favourable.

The Vestibule, embellished with modern mosaics and frescoes, forms the remains of a porticus, which at one time surrounded the entire chapel; of its seven columns, six are of Egyptian granite. To the left is an inscription on the wall in Latin, Greek, and Arabic, referring to the erection of a clock in 1142.

The Interior consists of a nave with aisles and a transept with the characteristic Byzantine ground-plan (comp. p. 300). The whole building is 36 yds. long (including the apse) and 14 yds. in width. The Saracenic pointed arches are borne by ten antique columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and the dome over the crossing, 59 ft. in height, is pierced by eight narrow windows and bears Greek and Latin inscriptions. The beautiful Saracenic wooden roof of the nave is connected with the walls by stalactitic vaulting, below which runs a Cufic (ancient Arabic) inscription. To the right are a pulpit (affording a good general view of the chapel) and a marble Easter candlestick, $14^1/_2$ ft. high, in Norman work of the 12th cent. (the four top-figures added later). The Gothic choir-stalls are modern. The floor is a beautiful Alexandrine pavement, inlaid with coloured marble.

The Walls are entirely covered with Glass Mosaics (partly restored) on a golden ground, and radiant with oriental splendour. These represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. The most antique are those of the choir, which, with the ex-

ception of the Madonna, completed in modern times, date from the reign of King Roger; Christ is represented here in the style which recurs in all Norman mosaics, the finest example of which is at Cefalù (p. 384). The most modern are those above the royal throne, which faces the altar. The throne bears the arms of Aragon and, subsequently added, those of Savoy. — To the left of the entrance a bronze door of the Norman period, with ornamentation in the antique manner, leads to the Sacristy, which contains the archives, with Greek, Latin, and Arabic documents. An adjoining room to the left, closed by an old door of hammered iron, contains the treasury. Several ivory caskets of Byzantine and Arab workmanship (10-11th cent.) and an enamelled ostensorium (ca. 1600) are noteworthy.

Leaving the chapel we ascend the small staircase in the S.W. corner to the arcades of the second floor, where we proceed to the left as far as the passage, the first door on the right in which bears the inscription '*Reale Osservatorio*'. This is the entrance to the observatory, which is fitted up in the Norman tower of *Santa Ninfa* (p. 309), formerly called the Torre Pisana (always accessible). In 1801 Piazzi here discovered the planetoid Ceres.

We ascend two flights of steps and enter by a door, where we find the custodian (½ fr.). The flat roof commands a superb *Panorama. At our feet lies the Piazza della Vittoria, above the left angle of which rises the Cathedral; in front of the latter is the Palazzo Arcivescovile; on the right is the beginning of the Corso Vittorio Emanuele and the church of San Salvatore. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building; in the background the Monti Billiemi with the pointed Monte Cuccio to the left of it, prolonged on its left by the hill of Monreale; the road thither is seen all the way from the Porta Nuova. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell' Indipendenza with the obelisk. To the S.E., more to the left, are the five domes of the church of San Giovanni degli Eremiti; beyond it the cypress-grove of the Campo Santo; in the distance, at the base of the lofty Monte Grifone, Santa Maria di Gesù; more to the left, Monte Catalfano, abutting on the sea; on the promontory, to the right of the latter, Bagheria.

At the end of the above-mentioned passage visitors are met by an attendant, by whom they are conducted through the apartments of the palace (fee ½ fr.). The most noticeable are the *Stanza di Ruggero*, in the so-called Joharia (p. 309), with walls of marble and mosaic from the Norman period (the German eagle on the ceiling indicates a later restoration), and a room with portraits of the viceroys. Fine views from the balconies.

Connected with the Palazzo Reale were the fortified city-gates. To the left formerly stood the *Porta di Castro*. To the right (N.) is the **Porta Nuova**, erected in 1460 and restored in 1535, through which runs the Monreale road (p. 334). Access to the upper part of this gate, which contains reminiscences of Garibaldi and commands a beautiful view (rivalling that from the Osservatorio, see above), is obtained from the Palazzo Reale. — Outside the Porta Nuova lies the *Piazza dell' Indipendenza* (Pl. B, 1), embellished with

an obelisk (tramways, see p. 305). The first side-street to the right (Via Colonna Rotta) leads to the Zisa (see p. 331). On the opposite side of the Piazza is the *Parco d'Aumale* (Pl. A, B, 1), formerly the Villa d'Orléans, occupied by Louis Philippe during his exile. The garden (open to visitors; fee) contains a large grove of orange-trees.

In the corner of the Piazza, nearly opposite the entrance to the palace, rises a *Monument to Philip V.* (Pl. B, 2), erected in 1856 on the site of a statue of Philip IV. destroyed in 1848.

The Via del Bastione a Porta di Castro leads to the right in a few minutes from the foot of the steps beside the monument to the ruined church of ***San Giovanni degli Eremiti** (Pl. A, B, 1, 2), one of the earliest existing Norman churches, founded in 1132. Of the five unadorned domes the two largest rise directly from the walls of the nave; those above the S. transept and the choir rest upon square substructures; while the fifth, above the N. transept, crowns the tower. The building thus produces quite an oriental effect. Entrance by the garden-gate (adm. 9-4, Sun. 10-4; fee 1 fr., Sun. gratis).

The Interior presents the form of a so-called Egyptian cross (T), with three apses; the nave is divided into two squares by a pointed arch. — On the S. side are the remains of a small mosque, divided into two aisles by a row of 5 columns; a small portico leads into a square court. Under the Normans the entire building was used as a burial-place for the nobility; and only a few traces of the frescoes of the 12th cent. are now visible. — Adjoining the church are pretty *Cloisters*, of later date than the church, with graceful arcades in fair preservation resembling those at Monreale. The best view of the domes is obtained from the garden in the centre.

The E. half of the Piazza della Vittoria is laid out as a garden (entr. on the N.E.). Here remains of Roman dwellings with mosaic pavements were exhumed in 1905 (as already in 1869, comp. p. 322).

On the E. side of the piazza, opposite the royal palace, is the **Palazzo Sclafani** (Pl. B, 2), built in 1330, after the 15th cent. the *Spedale Grande*, and now a barrack. Remains of the old external decoration are visible on the E. and S. walls. The arcades of the second court are decorated (right) with a grand wall-painting of the second half of the 15th cent., the *Triumph of Death*, ascribed to a Flemish painter who is said once to have been confined here by sickness (comp. p. 302; key procured at the Martorana, p. 314; best about 2 p.m.; fee 1 fr.).

Death rides in triumph over pope, king, etc.; to the right his arrows have struck down a fashionable lady and a youth in the midst of a merry party, while on the left the poor and wretched implore him in vain for release from their misery. The painter, with brush and mahlstick, stands beside the latter group.

Visits to the *Incoronata* (p. 312), to the *Catacombs* (p. 330), and to *Santa Maria dello Spasimo* (p. 319) are best combined with that to the Palazzo Sclafani, as the keys of all these also are obtained at the Martorana. They may, however, be omitted without loss.

On the N. side of the Piazza is the **Archiepiscopal Palace** (Pl. C, 2), with its façade towards the Piazza del Duomo, dating

in its present form from the 16th century. The beautiful Gothic window, near the E. corner of the façade, is a relic of the original building of the 15th cent., while on the side next the Corso is a Renaissance balcony adorned by the *Gagini*.

At the N.E. corner of the archiepiscopal palace, in the Via Bonello, is the Ospedale per i Convalescenti e pei Sacerdoti, the chapel of which is decorated with stucco-work by *Giacomo Serpotta* and his assistant *Dom. Castelli* (1698) and contains a Pietà by *Marcello Venusti*. The entrance is to the right, through the Salita Ospedale di Convalescenza. To the N., opposite the W. angle of the cathedral, is the ruined *Cappella della Incoronata*, with a Norman chapel and frescoes of the 14th cent. (key in the Martorana, comp. p. 314). Towards the W. stretches the Piazza Domenico Peranni (formerly Papireto; Pl. C, 1, 2), the site of which, as late as the 16th cent., was occupied by a papyrus-swamp.

The Piazza del Duomo (Pl. C, 2) is enclosed by a stone balustrade, erected in 1761 and adorned with sixteen large statues of saints. In the centre rises a statue of Santa Rosalia, on a triangular pedestal, placed here in 1744.

The ***Cathedral,** or church of the *Assunta* (Pl. C, 2), in which restorations to its disadvantage have been undertaken in each century since its foundation, was completed in 1185 by Archbishop Walter of the Mill (Gualterio Offamilio), an Englishman, on the site of a more ancient church, which had been converted into a mosque and subsequently reconverted into a Christian place of worship. The broad gable was added in 1450 to the beautiful S. portico; the door dates from 1425. The character of the ancient building is best preserved on the E. side, with its (restored) black ornamentation. The W. façade, with the principal portal and the two towers, erected in 1300-59, is particularly fine. The lower part of the old Campanile here, connected with the cathedral by two graceful arches across the Via Bonello, dates from the 12th cent., although restored in modern times. In 1781-1801 the church was disfigured by the addition of a dome, constructed by *Fernando Fuga*, of Florence, in spite of the remonstrances of the Sicilians. Fuga spoiled also the interior, constructing new side-apses in the middle of the transepts, without regard to the original recesses.

Interior. The church is open all day (by the N. or the main portal), but the sacristy and crypt are most conveniently visited 7-11 a.m. — The S. Aisle (left of the S. portal) contains the ***Tombs of the Kings.** Here, in admirably executed sarcophagi of porphyry (which, originally prepared for King Roger, stood in the cathedral at Cefalù) surmounted by canopies, repose: Emp. Frederick II. (d. 1250); to the right, his father Henry VI. (d. 1197); behind, to the left, King Roger (d. 1154); to the right, his daughter Constance, wife of Henry VI. In a niche to the left is the sarcophagus of William, son of Frederick III. of Aragon; and in the antique sarcophagus with hunting-scenes, by the wall to the right, reposes Constance of Aragon, wife of Frederick II. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Roger, Henry VI., and Constance were greatly decomposed, whilst those of Frederick II. were in good preservation. With the latter the remains of two other bodies were found, one that of Peter II. of Aragon, the other perhaps that of his wife. The corpse of the emperor

was enveloped in sumptuous Arabian robes; on his head was the crown, and beside him lay the imperial orb and his sword.

On the left wall of the chapel to the left of the tombs is a *St. Cecilia (or St. Barbara, with the tower?) with a charming angel playing the lute, probably painted by a *North Italian Master* (formerly ascribed to *Antonio Crescenzio;* comp. p. 302).

In the second chapel of the N. Aisle is an Assumption from a work in marble by *Ant. Gagini*, other parts of which (reliefs) are in different parts of the church. By the 4th pillar, a large font of the 15th cent. (by Dom. Gagini and Franc. Laurana?). In the 7th chapel, statue of the Madonna by *Francesco Laurana* of Dalmatia (1469). In the 8th chapel (transept), reliefs with scenes from the Passion, by *Gagini* (1477).

The Choir contains statues of the apostles by *Gagini* and fine carved stalls. To the right of the choir is the Cappella di Santa Rosalia. Here the saint (p. 332) reposes in a sarcophagus of silver, over 1400 lbs. in weight, exhibited only on Jan. 11th, July 15th-22nd, and Sept. 4th.

The Sacristy is at the end of the S. aisle. Here are exhibited the cap of Constance of Aragon (taken from her coffin in the 16th cent.), a piece of Henry VI.'s mantle, a gorgeous pallium of Spanish workmanship, and a statue of the Madonna by Ant. Gagini (1503). Fee to attendant, who procures the key, 30-50 c.

The Crypt beneath the choir, containing the remains of the archbishops in antique and early-Christian sarcophagi, should be visited also (sacristan 30-50 c.). Here, among others, repose Gualterio Offamilio (d. 1190; p. 312), Paternò, the patron of Ant. Gagini, by whom his fine statue was executed, and Frederick of Antioch, brother of two archbishops (d. 1305; the recumbent figure dates from the 16th cent.).

The broad main street of Palermo, the Corso or Via Vittorio Emanuele, was constructed in its present form by the Spanish viceroy *Don Pedro de Toledo* (p. 49), and was long popularly known as the *Cassaro*, from the name it bore originally (Arab. 'el-Kasr', the castle). Following it hence to the N.E., towards the sea, we pass on the left the former *Collegio Massimo* (Pl. C, 2, 3) of the Jesuits, now containing the *National Library,* founded in 1682 (about 200,000 vols. and 1532 MSS., comprising valuable Greek and Arab examples; open daily, 9-3), and the *Liceo Vittorio Emanuele.*

Farther on in the Corso Vittorio Emanuele, to the right, is the magnificent church of San Salvatore (Pl. C, 3), designed by Amato (1682). The interior, in which the play of light and shadow is particularly fine, is oval, with three large recesses. The dome is adorned with angels and saints, and the walls are covered with 'putti', garlands, and scroll-work of coloured marble.

We next reach on the left the *Palazzo Geraci* (Casino Nuovo, p. 304) and, opposite the Piazza Bologni, the *Pal. Riso* (formerly *Belmonte*), built in 1790 by Marvuglia. — From this point a 'vicolo' leads to the Chiesa del Cancelliere (Pl. C, 3), founded in 1171 by Matteo di Aiello and rebuilt in 1590; in the first chapel on the left is an Adoration by Antonello da Saliba (1490).

In the small *Piazza Bologni* (Pl. C, 3), where the victims of the Inquisition were formerly executed, is a poor statue of Emp. Charles V. by Livolsi (1630). To the W. stands the *Palazzo Villafranca,* to the E. the *Post Office,* in the old church of San Nicola.

II. From the Quattro Canti to the S. to the Central Railway Station.

About $^1/_2$ M. to the E. of the palace (p. 309), 150 paces beyond the Piazza Bologni, we come to the **Quattro Canti** (Pl. C, 3), or *Piazza Vigliena*, a small octagonal piazza, situated in the very heart of the city, at the intersection of the Corso Vitt. Emanuele and the Via Maqueda. The four façades looking towards the piazza are embellished with columns and statues of the Seasons, Spanish kings, and the holy virgins of Palermo. The whole was constructed by the viceroy *Marqués de Villena* in 1609. — In the S. angle of the piazza rises the very large and over-decorated church of *San Giuseppe de'Teatini* (Pl. C, 3; beginning of the 17th cent.). The baroque angels bearing the holy-water vessels are by Marabitti, and the frescoes by Tancredi and Borromans. The crypt, or lower church (*Madonna della Provvidenza*), is remarkable also. — Continuation of the Corso Vitt. Emanuele to the E., see p. 316.

Passing this church we turn to the right into the Via Maqueda and reach one of the most interesting quarters of the town.

On the left side of this street is the *Piazza Pretoria* (Pl. C, 3), with a large *Fountain* executed for a villa about 1575 by the Florentine sculptors Camilliani and Naccherino. The **Palazzo della Città**, or **Municipale**, on the S. side, contains statues of a Roman and his wife in the court, a Genius of Palermo (15th cent.) on the staircase, and a good Greek statue (so-called Antinous or Apollo) on the first floor (fee 30 c.; staircase to the left at the end of the court). — On the E. side of the piazza is the side-entrance to the church of *Santa Caterina* (end of 16th cent.; Pl. C, 3, 4), the interior of which is gorgeously decorated in the baroque style.

Beyond the Municipio is the small Piazza Bellini, whence a flight of steps ascends to two Norman churches (restored; adm. daily 9-4, 1 fr., Sun. free). The smaller church, begun in 1161 and dedicated to *San Cataldo*, has windows and niches with pointed arches, a frieze with an Arabic inscription, a low gallery in the Arabian zigzag pattern, and three stilted Byzantine domes. In the interior are three apses, the original altar, the old mosaic pavement, and six columns (probably antique) supporting the domes and the pointed vaulting.

The larger church, ***La Martorana** (Pl. B, C, 4), was erected in 1143 by Georgios Antiochenos, grand-admiral of Roger I., and from him derived its original name of *Santa Maria dell'Ammiraglio*. It was the meeting-place of the Sicilian parliament after the expulsion of the house of Anjou. — In an adjoining building is the *Reale Soprintendenza dei Monumenti*, for the provinces of Palermo, Messina, Girgenti, and Trapani (key for the wall-painting in the Pal. Sclafani, etc., comp. p. 311).

The church (adm., see above), built in the Byzantine style, was originally quadrangular, with three apses and a dome borne by four

columns, and was adorned inside and out with beautiful mosaics, probably by Greek artists. The nuns of the convent founded by Aloysia Martorana, presented in 1433 with the church, caused the edifice to be extended towards the W. In 1684 the central apse was replaced by a square choir, and in 1726 the old mosaics were removed from the lower parts of the walls. The dome also, injured by an earthquake, was removed in 1726. Attempts have been made to restore the church to its original shape by the removal of many additions; the old central apse has been reconstructed in wood. The vestibule contains two columns, with Arabic inscriptions, perhaps taken from a mosque, a carved wooden door-frame (12th cent.), and two mosaic-pictures, probably from the original façade. The mosaic to the left represents Georgios Antiochenos (all but the head and hands badly restored in the 17th cent.) at the feet of the Virgin; that on the right represents King Roger crowned by Christ. The modern coloured drawing on the left side-wall is an imitation of the original decoration. — The two lower stories of the beautiful Campanile date from the period of the foundation, while the upper stories are probably of the 13th century.

To the right in the Via Maqueda is situated the **University** (Pl. C, 3), attended by about 1300 students, with important natural history collections, among which the fishes in the zoological, the fossil mammalia in the palæontological, and the fine specimens of Sicilian sulphur and articles found in caves in the geological department are the most interesting. — The Via dell'Università, the Via Pietro Amodei (l.), and the Via del Ponticello (r.) lead hence to the *Gesù* (Pl. B, 3), the former Jesuits' church, completed in 1683 and overladen with ornament. Adjoining it is the *Biblioteca Comunale*, entered by a Doric vestibule in the street to the W., containing the most valuable collection of books and MSS. relative to Sicilian history (216,000 vols.; 3263 MSS.) and a collection of Saracenic coins. On the first floor is the reading-room, open daily from 9 to 4. — Thence we follow the Vicolo San Michele Arcangelo to the left to the Piazza del Carmine, in which is the church Del Carmine Maggiore (Pl. B, 3), a building of the 17th century. In the 1st chapel to the right: *Novelli*, Sant'Andrea Corsini; 4th chapel on the right: Statue of St. Catharine, 1521.

Following the Via dell'Albergheria a few steps towards the W. and then taking the second side-street to the right (the Vicolo Fiumetorto), we reach the small Piazza della Parocchia all'Albergheria. The Norman tower of *San Niccolò* (Pl. B, 3) appears to the left, in the Via San Niccolò d'Albergheria. Farther to the N. is the Via Benfratelli, leading to the right to the street and church of *Santa Chiara* (Pl. B, 3), containing a Pietà by Novelli, and going on thence to the *Palazzo Raffadali*, formerly the Palazzo Speciale, an edifice of the 15th century. — We then return through the Via Benfratelli to the Via Porta di Castro (Pl. B, 2, 3), where, farther on to the W., is a 'vicolo' diverging on the right for the *Palazzo del Conte Federico*, with scanty remains of the mediæval erection.

At Via Maqueda 53 a *Museo Etnografico Siciliano* is to be opened in 1912, with five rooms containing domestic and other utensils and furniture, a puppet-show, costumes, etc. The collection was founded in 1909 by Prof. Gius. Pitrè (Piazza Sant'Oliva 35), the chief authority on Sicilian ethnology. The Via Maqueda ends near the site of the former *Porta Sant'Antonino* (Pl. A, 4). To the

left is the **Central Railway Station** (Pl. A, 4; tramway, see p. 305), in front of which rises a *Monument to Victor Emmanuel II.*, by Civiletti.

The Via Divisi (Pl. B, 4), diverging to the left from the Via Maqueda, between the Quattro Canti and the Porta Sant'Antonino, leads to the little church of *Santa Maria di tutte le Grazie*, a specimen of 15th cent. Gothic, and thence to the Piazza della Rivoluzione (Pl. B, 4), so called because the revolutionary standard was here first unfurled in 1848. Its former name was 'Fiera Vecchia' or old market. The statue of the *Genius of Palermo* was removed in 1849 by the Bourbon government but restored in 1860 by the people. — We next cross (to the N.) the Piazza San Carlo and (l.) the Piazza Aragona to the Piazza della Croce de'Vespri, in the centre of which rises a marble column with a cross, surrounded by a railing of lances and halberds, erected in 1737 to the memory of the French supposed to have been buried here in 1282 (the original is now in the Museo Nazionale, p. 324). In the corner of the square an inscription, beside an immured column of the 15th cent., marks the *Palazzo St. Remy*, in which St. Remy, the assistant of Charles of Anjou at the date of the Vespers, is said to have lived and undergone a siege. — The Via Garibaldi (Pl. B, 4) leads to the S. from the Piazza della Rivoluzione to the site of the *Porta Garibaldi* (Pl. A, 4), by which Garibaldi entered the town on May 27th, 1860. On the left side of this street is the *Palazzo Aiùtamicristo;* the door (No. 37) and the W. side of the court date from the original building, erected by Matteo Carnevale in 1490 (entrance by No. 19; small gratuity to the portier). The next side-street leads to the *Piazza della Magione* (p. 319).

III. From the Quattro Canti to the E. to the Marina.

If we follow the Corso Vittorio Emanuele (p. 313) and cross the Quattro Canti in the direction of the sea, we reach the church of San Matteo (Pl. C, 4; left), which contains a fine picture of the Virgin and St. Anna by *Novelli* (4th chapel to the left) and statues by *Serpotta*. Farther on is the small *Piazzetta Marchese Arezzo* on the left, where the sea-gate of the old town of Palermo was situated down to the 16th century. At the end of the Salita di Sant'Antonio, which begins here, are some interesting mediæval buildings (to the left), *e. g.* the Casa Normanna with its eight Gothic windows (Nos. 24-30). On the right hand side of the broad Via Roma (pp. 317, 321, 329), which opens here to the left, is the church of **Sant'Antonio** (Pl. C, 4), a structure of the early part of the 13th cent., restored after an earthquake in 1823 but freely modernized. The Byzantine plan corresponded with those of La Martorana and San Cataldo (p. 314), but has been altered in the late-Gothic style.

In 1895-1909 the Via Roma was constructed as far as the Via Ingham through a district of narrow streets, where picturesque scenes of popular life may still be witnessed (comp. p. 307). Immediately beyond Sant' Antonio the Via Argenteria leads to the right to the lively Piazza Garaffello (Pl. C, 4), No. 16 in which, the former *Loggia dei Genovesi*, is adorned with a bust of Charles V. The church of *Sant'Eulalia dei Catalani*, on the left side of the Via Argenteria (No. 31), has an interesting Renaissance façade.

Returning to the Corso Vitt. Emanuele we soon reach the Via Alessandro Paternostro, a cross-street on the right, leading to **San Francesco d'Assisi** (Pl. C, 4), an edifice of 1277, in the piazza of that name. The main portal in the W. façade, dating from 1302, recedes in the Romanesque manner, with columns and zigzag ornamentation. Over it is a handsome rose-window. In the modernized interior are remains of frescoes by *Pietro Novelli*, several spirited reliefs of the church-fathers and evangelists by *Fr. Laurana* (1468; the evangelists probably by his assistant *Pietro da Bontate*), seven stucco statues by *Giac. Serpotta* (1723), and elaborate choir-stalls by *Gigli* (d. 1534). — To the right as we quit the church is the Via Immacolatella, No. 5 in which is the Oratorio di San Lorenzo (visitors knock at the door at the top of the stair to the left in the court; adm. at 8 a.m. and 3 p.m., and occasionally at other hours also). In the interior are fine stucco-figures by *Serpotta*, a Nativity by *Michael Angelo da Caravaggio*, and intarsia work and wood-carving of the 18th century. The Via Immacolatella ends in the Via del Parlamento, with the former convent of *San Francesco*, where the Sicilian parliament of 1848 met. — To the right, in the Via Alessandro Paternostro (No. 48), is the *Palazzo Briuccia* (formerly *Pal. Cattolica*), with a fine court.

We return to the Corso Vitt. Emanuele. On the right opens the Piazza Marina (see p. 318). On the left is the government *Finance Office* (Pl. C, 4, 5), opposite which is the *Fontana del Garaffo*, by Amato (1698). At the corner of the Via di Porto Salvo is the church of *Santa Maria di Porto Salvo*, a Renaissance edifice of 1524, reduced to half its size in 1581. At the beginning of the short side-street leading to the small harbour of *La Cala*, which is sheltered from the E. wind by a mole, is the small church of **Santa Maria della Catena** (Pl. C, 5), erected towards the close of the 16th cent. on the site of an earlier edifice. The name refers to the chain with which the mouth of the harbour used to be closed. The charming vestibule exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The loggia overlooks the harbour. The interior, with its marble columns, its handsome capitals, and its round and pointed arches, is interesting also.

Continuing to follow the Corso Vitt. Emanuele we pass a house (No. 12, on the right), marked by an inscription, in which Goethe

lodged in 1787. A few houses farther on we reach the Piazza Santo Spirito (Pl. C, 5), to the left in which is the *Foundling Hospital* (Pl. C, D, 5; now the Asilo per gli Emigranti), remodelled in 1608. Beyond the piazza is the **Porta Felice** (Pl. C, 5, 6), so named after Felice Orsini, wife of the viceroy Colonna, a tasteful baroque edifice begun in 1582, by no means improved by the fountains and statues added on the seaward side in 1644. The steps on the right lead to a terrace known as the *Mura dei Cattivi*, which lies in front of the *Palazzo Butera* and commands an extensive view.

The Piazza Marina (Pl. C, 5) is almost wholly occupied by the pleasure-grounds of the **Giardino Garibaldi*, with their beautiful trees, recalling the tropics. In the S.W. corner of the square stands the church of *Santa Maria dei Miracoli*, built in 1547. On the E. side is the **Palazzo Chiaramonti,** generally called *Lo Steri* (*i.e.* Hosterium), erected subsequent to 1307 by the Chiaramonte family. After the execution of Andrea Chiaramonte in 1392 the palace was occupied by courts of justice. At a later period it became the residence of the viceroys, and in 1600 the seat of the Inquisition. In the 19th century it again became the *Palazzo dei Tribunali.*

In the Interior one of the halls still preserves its original wooden ceiling, with paintings of 1377-80 by Simone da Corleone and Cecco di Naro. These present a curious mingling of Byzantine and Saracenic inspiration both in their choice of subject and in their method of representation; while at the same time there are crude suggestions (*e.g.* in the so-called St. George) of an incipient native Sicilian art. Part of this ceiling is visible from the corridor, which is always open. On the court-side of the same rooms is a magnificent Norman window with three lights.

The door farther on to the right in the same building ('Dogana', custom-house) leads into the fine court and to the adjoining palace-chapel of *Sant'Antonio Abbate*, with a restored façade.

On the S. side of the piazza is the modern *Palazzo San Cataldo*, to the left of which the Vicolo Palagonia leads to the older part of the palace, a good early-Renaissance building (only a few windows visible from the street).

From the S.E. corner of the piazza the Via Quattro Aprile leads to the Via Alloro and the monastery of *La Gancia* (Pl. B, C, 5), well known as the central point of the revolution organized by Francesco Riso on 4th April, 1860.

The *Church* dates from the 15th century. In the 2nd chapel to the right, *Antonio da Palermo*, Madonna di Monserrato (1528); beyond the 5th chap. to the right, a sculptured pulpit (Resurrection and the Evangelists), and in front on the choir-pillars, two semi-figures (Annunciation) by *Gagini*. The choir contains fine carved stalls. Next the choir, to the left, *Vincenzo di Pavia*, Sposalizio; 3rd chap. to the left, *Novelli*, St. Peter of Alcántara.

Farther to the E. in the Via Alloro is the *Palazzo Abbatelli* (1495; now a convent of the nuns della Pietà), the exterior of which, with its crenelated tower and curiously decorated Gothic portal, is

in particularly good preservation. At the end of the street is the church of *La Pietà* (Pl. C, 5), a baroque edifice of 1680. — The Salita Mura dei Cattivi, opposite, leads to the terrace in front of the Palazzo Butera (p. 318).

The Via Torremuzza leads from the Pietà church to that of *Santa Teresa*, in the Piazza della Kalsa (Pl. B, 6), so called from the Arabic name for this part of the town ('el-khâlisa', the pure or excellent). To the E. is the *Palazzo Baucina* (formerly *Pal. Forcella*), with the *Porta dei Greci* (Pl. B, 6), which owes its name to the Greeks who inhabited this suburb during the middle ages.

From the church of Santa Teresa the Via Santa Teresa leads to the left to the Piazzetta dello Spásimo (Pl. B, 5), to the right in which, at the corner of the Piazza della Vittoria allo Spasimo, is the angle of a Renaissance palace, begun in 1542. On the groundfloor of this palace is the small and ancient church of *Santa Maria della Vittoria* (Pl. B, 5), in the first chapel to the right in which is shown the door through which Robert Guiscard entered the city (open till 8 a.m. only; fee for uncovering the altar, 1 fr.). Farther on in the Piazzetta, to the left, rise the massive arches of the church of *Santa Maria dello Spásimo* (Pl. B, 5), begun in 1506 and afterwards partly pulled down. Raphael painted his Christ bearing the Cross, now in Madrid, for this church, which is entered by the Cortile Belle Arti, at the beginning of the Piazza Vitriera, a few paces farther on, to the left (key at the Martorana; comp. Pal. Sclafani, p. 311). The convent belonging to it is now used as a hospital. — Crossing the little Piazza Vitriera to the S.W. we reach the large and desolate Piazza della Magione (Pl. B, 5). Here, at the beginning of the Via Castrofilippo, to the left, stands the church of **La Magione** (Pl. B, 5), founded for the Cistercians in 1161 by Matteo d'Aiello and presented to the Teutonic Order in 1193 by Henry VI. as a 'mansio'. We reach the entrance, which has been disfigured by a modern Doric porch, viâ the Vicolo Magione, farther to the left (W.). In the course of a restoration in the 19th cent. some traces were found of a painted wooden ceiling of the 12th century. The S. aisle contains stone slabs covering tombs of knights of the order, of the 15th century.

A beautiful walk is afforded by the ***Marina**, called also the *Foro Italico* or, officially, *Foro Umberto Primo* (Pl. C, B, 6), a quay extending to the S. from the Porta Felice (see p. 318) along the sea, commanding fine views towards the S. as far as the Monte Catalfano and, to the N., of the beautiful Monte Pellegrino. In summer the 'corso' of the fashionable world takes place here after 6 p.m. (music after 9 p.m.).

At the S. end of the Marina lies the *Flora*, or ***Villa Giulia** (Pl. B, A, 6), which is entered from the Via Lincoln, a street leading towards the W. to the Porta Sant'Antonino. This public

garden, one of the most beautiful in Italy, first laid out in 1777, was considerably extended and improved in 1872. The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, Erythrina corallodendron, Cercis siliquastum, and other blossoming trees and shrubs. The main portal in the Foro Umberto is adorned by two marble lions (1904). Opposite the entrance in the Via Lincoln, at the end of the garden, stands the most important work of recent Palermitan sculpture, consisting of a group of the famous Greek naval heroes, the brothers Canaris, executed by *Benedetto Civiletti*. Another small monument, formerly in the Piazza della Kalsa (p. 319), commemorates *Giovanni Meli*, the poet (p. 300).

Behind the Flora is the ***Botanic Garden** (Pl. A, B, 6), which deserves a visit (25-50 c. to the gardener).

The beautiful avenue of *Date Palms* and *Cycas Revoluta* will attract the attention of every visitor. Scattered throughout the grounds are fine specimens of cocoa-nut palms, *Latania Borbonica*, *Corypha Australis*, *Musa Ensete*, *Bananas*, *Bamboos* (attaining a height of 50 ft.), *Strelitzia*, *Wigandia*, *Philodendron Pertusum*, *Australian Myrtaceae*, *Melaleucca*, etc. The garden contains also a cinnamon plant *(Cinnamomum Ceylanicum)* and a fine collection of *Mesembryanthema*. In one of the water-basins are a few *Papyrus Plants*. In the greenhouses are two coffee-trees *(Coffea Arabica)* and several *Bougainvilleas* of astonishing brilliancy (in blossom in March and April). In sheltered spots in Palermo bougainvilleas may be found growing in the open air also.

The tramway on the E. side of the Villa Giulia goes on, past the station of the branch-railway to Corleone (p. 359), to *Romagnolo* (sea-baths, p. 305). The walk along the coast to the E. of this point commands beautiful views and is especially enjoyable in the morning and when there is a good surf on the beach.

IV. The N. Part of the Via Maqueda, the Museum, and San Domenico.

Following the N. half of the Via Maqueda (Pl. C, D, 3) from the Quattro Canti (p. 314) in the direction of the Porta Maqueda, we reach on the right, beside a flight of steps descending to the Piazza Nuova (Pl. C, 3), the little church of *Santa Maria della Volta*, with a Madonna by Brescianino (2nd altar to the right).

The Via Bandiera (Pl. D, 3, 4), which diverges to the right from the Via Maqueda farther on, leads to the church of *San Pietro Mártire* (No. 70), which contains paintings by Vincenzo di Pavia ('il Romano'; Entombment, Madonna della Grazia), and the *Palazzo Pietratagliata* (No. 14), dating from the 15th century. In the other direction from the Via Maqueda the Via Sant'Agostino (Pl. D, 3, 2) leads to the church of *Sant'Agostino*, the façade and rose-window of which, though dating from the 14th cent., still cling to Romanesque forms. Thence we go on to the Mercato degli Aragonesi (Pl. D, 2), on the S.W. side of which is the little Renaissance church of *San Marco*.

At the end of the Via Maqueda is the imposing **Teatro Massimo** or *Teatro Vittorio Emanuele* (Pl. D, 3; tramway, see p. 305), one of the largest theatres in Italy (3200 seats), begun by G. B. F. Basile (d. 1891) and completed (in 1897) by his son. The exterior flight of steps is adorned with large bronze groups by Palermitan sculptors: to the left, Lyric Poetry and a lion, by M. Rutelli, to the right, Tragedy and a lion, by B. Civiletti.

Outside the *Porta Maqueda* (Pl. D, E, 3), in a straight direction, extend the Via and Piazza Ruggiero Settimo (Pl. E, F, 3). In the piazza are the *Politeama Garibaldi* (1874) and the statues of two Sicilian patriots: on the right that of *Ruggiero Settimo* (d. 1862, as honorary president of the Italian senate), on the left that of *Carlo Cottone, Principe di Castelnuovo*, who was minister in 1812, during the brief parliamentary government of Sicily (p. 295).

The Via della Libertà (Pl. F, G, 3, 2), which leads to the N.W. from the Piazza Ruggiero Settimo, is the scene of the fashionable 'corso' on winter-afternoons (comp. p. 319). In a few minutes more we reach the Piazzetta Crispi (r.), with a bronze monument to *Francesco Crispi* (1819-1901), who was born in Ribera (p. 360) and was long a parliamentary representative of Palermo. The monument, which is by Mario Rutelli, was erected in 1905. A few paces farther on is (l.) an **Equestrian Statue of Garibaldi,** by *Vinc. Ragusa* of Palermo, erected in 1892, representing the general in the act of addressing his friend Bixio on the hills of Gibilrossa with the words 'Nino, domani a Palermo'. The bronze reliefs on the pedestal, representing 'I Mille' (p. 296) at Calatafimi and Capua and the Lion of Caprera breaking the chains of tyranny, are by *Mario Rutelli.*

Opposite the monument are the pleasant grounds of the **Giardino Inglese** (Pl. G, H, 2; open to the public).

The gardens of the *Villa Trabia*, behind the monument, are generally open to the public when the villa is unoccupied (fee). The same remark is true, at least as far as the mornings are concerned, for the *Villa Sperlinga*, to the N.E. of the Giardino Inglese.

About $1^1/_4$ M. farther on, at the end of the Via della Libertà (omn., see p. 305) and 2 min. to the W. of the Leoni Gate (p. 333), is the *Monumento all'Unità d'Italia*, executed by the architect Basile and the sculptor Ugo and unveiled in 1910 on the fiftieth anniversary of Garibaldi's entry into Palermo (p. 309).

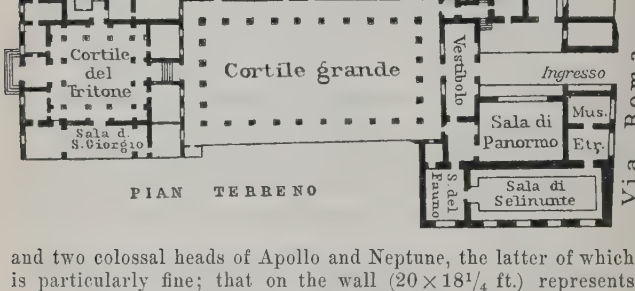
The Via della Bara (Pl. D, 3), beginning opposite the Teatro Massimo, leads to the Piazza dell' Olivella, in which is the church of that name (Pl. D, 3; 2nd altar to the right, Adoration of the Child, by G. A. Sogliani), and past the suppressed monastery dei Filippini, since 1866 the home of the Museo Nazionale, to the new Via Roma (p. 317). Here, to the right, is the entrance to the —

***Museo Nazionale** (Pl. D, 3, 4), which is open daily, 10-3 (Sun. 11-3), except on public holidays (p. xxvi), the last three days

of the Carnival, and during Passion Week. Admission 1 fr.; on Sun., when many sections are closed, gratis. Articles left in the cloak-room, 10 c. The director of the Museo and of the Soprintendenza dei Monumenti (p. 314) is *Prof. Antonino Salinas*, who is also the author of the catalogue (3rd edit., 1901).

Ground Floor. We first enter a narrow VESTIBULE, which is occupied by casts of a capital from Temple *G* at Selinus and of one of the colossal Atlantes or Telamones from the temple of Zeus at Girgenti.

To the left we enter a small room containing two Phœnician sarcophagi from Cannita (p. 340), to the E. of Palermo, showing Greek influence. Adjoining on the left is the SALA DI PANORMO, the floor and walls of which are decorated with the large stone-mosaics found in the Piazza della Vittoria in 1869. That on the floor ($38^1/_4 \times 28^1/_4$ ft.) represents various mythological subjects



and two colossal heads of Apollo and Neptune, the latter of which is particularly fine; that on the wall ($20 \times 18^1/_4$ ft.) represents Orpheus charming the animals. Here are also some Palermitan inscriptions, one (No. 390) a Christian example of the year 448.

Farther on is the SALA DEL FAUNO. To the right of the entrance, 1028. The so-called *Stone of Palermo*, an important hieroglyphic inscription dating from about 2000 B.C.; beside it, head of a bearded Bacchus; farther on, admirable Satyr from Torre del Greco and archaistic statues of Athena and Aphrodite (partly restored). — By the second wall: cornice with beautiful gargoyles in the form of lions' heads (5th cent. B.C.) from Himera; 685. Headless statue from Girgenti. In the centre, tufa sarcophagus from Girgenti. Beside the door, two excellent Roman portrait-statues from Tyndaris. To the right, 32. Christian inscription from Selinus.

The SALA DI SELINUNTE contains the celebrated **Metopes of Selinus*. As that city (p. 348) was founded in B.C. 628 and destroyed in B.C. 409, these metopes illustrate the development of

Hellenic sculpture from its beginning until a period shortly before its culminating point (comp. pp. xxxiii et seq.). — To the left, between portions of the massive entablature (largely restored) of the oldest temple (see p. 349; Temple *C*), are three metopes discovered in 1822, dating from the early part of the 6th cent. B.C. and exhibiting the peculiar characteristics of the Doric race in spite of all the embarrassments of an incipient art. They consist of the same yellow variety of tufa as all the others. Peculiarities are the exaggerated thickness of the limbs, the unnatural position of the body, seen partly full-face and partly from the side, and the fixed expression of face, with large mouth and projecting eyes. 1. Quadriga, in almost complete relief; beside the charioteer (Œnomaus?), remains of two female forms, raising garlands. In the narrow vestibule (p. 322), on the cabinet opposite the door, is a similar relief. — 2. Perseus, with helmet and sandals, beheading the Medusa, from whom Pegasus rises. The head of the Gorgon retains the appearance usually assigned to it at that period, when painted on walls or vessels to scare the evil-disposed. Behind the hero stands Athena, on whose robe (and also on the ground) are traces of red pigment. — 3. Hercules Melampygos with the Cercopes. — In the cabinet, architectural and sculptured fragments (fine feet); iron and lead fastenings from the metopes; and a Christian bronze lamp, all from Selinunte.

Beyond a number of heterogeneous fragments we notice the lower halves of two metopes from Temple *F*, of the middle of the 6th cent. B.C. They represent a contest between the gods and giants, and are marked by vigour and fidelity to nature (especially the second metope).

The four *Metopes on the rear wall date from the period when the art of sculpture had reached a higher development (Temple *E;* beginning of 5th cent. B.C.). They produce an exceedingly picturesque effect between the narrow triglyphs, but although they reveal skill in composition, as well as a delicacy of execution in some of the details (the nude portions of the female figures, for example, are inlaid with white marble), they yet fall short of the freedom of action and drapery and of the sense of beauty that characterized Attic art. — 1. Hercules slaying Hippolyta; 2. Zeus and Hera on Mount Ida; 3. Actæon and Diana; 4. Athena slaying the giant Enceladus.

By the window-wall is another metope, defaced by exposure. Then, architectural fragments from Selinus, some of which bear traces of colour (dark-red and blue on a white background of stucco). At the end, larger fragments from the small Temple *B* (p. 348; 5th cent. B.C.) at Selinus, and, on a stand, fragments of cornices (sima) with delicate ornamentation. To the right of the entrance are two archaic metopes, with the Rape of Europa and a Sphinx (?),

and to the left another entirely defaced (these three exhumed in 1892 at Selinunte) and one with Hera and Hermes. The cabinets by the entrance-wall contain terracotta articles of various kinds from Selinus, including the painted slabs with which the cornice of the most ancient temple was covered (explanatory drawings).

The next two rooms (Museo Etrusco) contain Etruscan sculptures from Chiusi. A staircase here descends to the *Sala Sotterranea,* a room of the same size as the Sala di Selinunte, containing objects discovered by Prof. Salinas in the necropoles excavated by him and in the sacred district to the W. of the Modione at Selinus.

We now return to the Vestibule, whence we pass out by the door on the left into the Large Court *(Cortile Grande),* formerly the cloisters, laid out with palms, flower-beds, and a fountain with Syracusan papyrus-plants. It contains ancient sculptures and inscriptions, some of Sicilian origin (to the right), others of non-Sicilian or unknown origin. In front of the entrance-wall: Claudius (?), a sitting figure mostly of plaster, between two Roman statuettes in porphyry and granite in the Egyptian style; statue of Zeus, from Tyndaris, extensively restored; two Roman marble candelabra; Seated Jupiter, from Soluntum. — By the right wall: Five wall-paintings of theatrical subjects, from Soluntum; on the floor, in front, prehistoric grave from the neighbourhood of Palermo; 416. Woman sitting between two lions, which, judging from their coverings in front, had human bodies, from Soluntum; on the wall, 464. Phœnician votive inscription to Baal Ammon, with a design engraved in the stone, from Lilybæum; 704. Isis; beautiful door-frame (16th cent.); fragment of a tripod with a snake. The adjoining room contains the antiquities discovered at Salemi. — Farther on, by the left wall: Copy of a window in the cathedral at Monreale; then, 717. Æsculapius; 752. Selene and Eros (conceived as standing before the sleeping Endymion); opposite, specimens of Sicilian agate; 715. Alcæus; 781. Fragment of the frieze of the Parthenon; above, small tomb-reliefs from Athens; almost at the end of the wall, two small reliefs of Greek workmanship (773. Youth with oil-flask, 777. Girl dancing).

We leave the court at the opposite end from the entrance and pass into the elegant —

Small Court *(Cortile del Tritone),* in which mediæval and Renaissance sculptures, inscriptions, and architectural fragments are picturesquely mingled with greenery. In the middle is a Triton (16th cent.) from a fountain in the royal palace. By the entrance-wall, to the left, is (No. 1019) a graceful statue of the Madonna, by *A. Gagini,* and to the right a beautiful relief of the Madonna (No. 1039) and the column from the Piazza Croce de'Vespri (p. 316). Two doorways, with frames richly ornamented in the Renaissance style, admit to two small rooms containing two state-coaches of the

Municipio of Palermo (18th cent.). — Against the right wall is a fine door of the 16th century. Between the tasteful columns from the Pal. Sclafani is the staircase ascending to the upper floors (see below). — By the back-wall, to the left, is a painted statue of the Madonna (about 1500). — By the left wall is a tufa altar, with Gothic ornamentation of the beginning of the 16th century. — We pass under a pointed arch (from the Palazzo Sclafani, p. 311) in the middle of the wall to the adjoining —

Sala di San Giorgio, with an altar bearing a figure of St. George, by *A. Gagini* (1526). To the right of the altar are a fresco by *Giuseppe Salerno* (*Zoppo di Gangi;* ca. 1600) and the *Altare di San Luigi*, the columns of which originally framed Raphael's Spasimo di Sicilia (comp. p. 319). Opposite, 1220. Gilded and painted statue of the Madonna (about 1500); 998. Portrait-head from the period of the Renaissance. To the left of the altar of St. George is a double portrait in relief; casts of sculptures of the 14-16th centuries.

Opposite the Sala di San Giorgio we ascend to the —

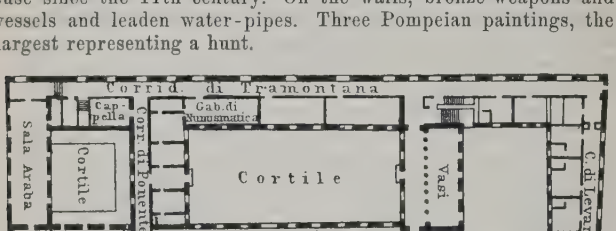
First Floor. The five steps to the left lead to the Sala Arăba, in which Saracenic art in Sicily is illustrated. Above the entrance is a coloured copy of one of the cofferings from the wooden ceiling of the Cappella Palatina (p. 309), opposite is a cast from the stalactite vaulting, and round the walls runs a cast of the inscription on the Cuba (p. 334). On the walls are mediæval coloured wood-carvings and brackets; fragment of a wooden ceiling in the Saracenic-Norman style, referred to the period of the Hohenstaufen on account of the repeatedly recurring eagle; wooden door-frame from the convent of La Martorana. Early Arabian wood-carvings, window-gratings, doors, and balcony, all from Cairo. On brackets and in the glass-cases are fine bronze vessels; magnificent white and gold terracotta *Vase from Mazara; fine vessels of white clay. Among the bronzes is an astrolabe of 955. Arabic tomb-inscriptions.

The next room contains an unimportant collection of early Italian and Netherlandish paintings, modern sculptures, etc., bequeathed by the late Marchesa di Torre Arsa, Duchess of Serradifalco. A Bacchante by Villareale (d. 1854) and four fayence platters from Urbino should be noticed.

Farther on is the Sala di Serpotta, containing beautiful stucco figures and other stucco decorations designed by Serpotta for two chapels. The weapons and bronzes are deposited temporarily in this room. — To the left extends the Corridoio di Ponente, with Sicilian smiths' work on the one side, and on the other pre-Hellenic vases, graceful genre-compositions (4th-3rd cent.), painted female figures resembling those found at Tanagra, etc. A glass-door near the end (left) admits to a chapel with a *Bust of Eleonora of Aragon, by Franc. Laurana (15th cent.), a silver table-top, and other hand-

some furniture. — Straight in front of the exit from the Sala di Serpotta is the Corridoio di Mezzogiorno, which contains majolica from Sicily, Faenza, Pesaro, and Urbino. On the left wall is a collection of majolica tiles with inscriptions and designs, formerly affixed to houses to indicate the owners. To the right is a Madonna from the workshop of Andrea della Robbia; and farther on is a cabinet containing a magnificent vase from Faenza.

We then traverse an anteroom with Etruscan bronzes and leaden bars bearing Roman stamps and enter (to the right) the Room of the Antique Bronzes. To the right, *Hercules and the Cerynæan hind, a fine fountain-group, excavated at Pompeii in 1805; to the left, a large *Ram, almost ideally lifelike, said to have been at Syracuse since the 11th century. On the walls, bronze weapons and vessels and leaden water-pipes. Three Pompeian paintings, the largest representing a hunt.



We return to the Greek Vases. In the first room, next the vestibule, black and red figured vases, chiefly from lower Italy; black vases imitating metal. — The place of origin of the vases in the second room is given on each cabinet. They are partly Corinthian of the 6th cent. B.C. (those to the right, from Selinus), partly Attic (those to the left, from Gela). Among the Attic vases (5th and 4th cent. B.C.) on the central table, a magnificent red-figured vase from Gela, with representation of a battle of Amazons; on the other tables, No. 656. Despatch of Triptolemus; 1628. Apollo and Artemis, Bacchus and Ariadne. Under glass, bowl with a fragment of coral that has grown into it.

Beyond an anteroom with 'bucchero' vases from Chiusi, etc., we enter the Corridoio di Tramontana. The glass-cases here contain Sicilian terracottas, small figures, reliefs and masks used as architectonic ornaments, small votive figures of the gods (some of the 6th and 5th cent. B.C.), and figures of sacrificial animals; lamps; bronze weapons and implements; caduceus from Imachara (p. 363); catapult projectiles of lead, inscribed with the name of

L. Piso, the Roman commander in the Servile War; Phœnician projectiles; then ivory articles, including a 'tessera hospitalis' from Lilybæum, bearing two hands and the inscription 'Token of hospitable alliance between Himilcho Hannibal Chloros and Lycon, son of Diognetes'; also, prehistoric articles found in Sicily, pottery, and flint weapons. — A door to the left opens on the Collection of Coins. Four cases by the end-walls of the 1st room contain modern coins, medals, dies, etc. In the first and third cases in the middle of the room and by the wall are ecclesiastical vessels in gold, ivory, and enamel and works in coral from Trapani (17th cent.). On one side of the second case are Byzantine and Limoges enamels and antique ornaments, including gold wreaths from tombs, silver fibulæ, rings set with stones, Byzantine ring with small figures in niello; on the other side, an excellent collection of ancient Sicilian coins. In the window-recesses are ornaments.

The last room contains gorgeous ecclesiastical vestments from the convents of San Francesco and Santa Cita, including some fine works of the Renaissance; horse-trappings of the Marquis Villena; tapestry of the 17th century.

The **Second Floor,** reached by the staircase to the left before entering the Sala Araba (p. 325), contains the Picture Gallery, part of which is in course of rearrangement. [Access is obtained by a small door here (immediately to the left) to the Third Floor, on which is the Museo del Risorgimento, a collection of portraits and mementoes relating to Sicilian history, particularly to the revolutions of 1848 and 1860; also a collection of Sicilian lace and of costumes of the Albanians settled in Sicily.] — From the Corridoio di Tramontana we turn to the right almost immediately and enter the Corridoio di Ponente, containing Sicilian terracottas and engravings; thence we pass into an adjoining Room in which are pictures and frescoes (the best by *Tommaso de Vigilia*, p. 303) of the Sicilian school of the 15-19th centuries.

We return to the Corridoio di Tramontana, which chiefly contains old picture-frames and wood-carvings. Halfway down this corridor is the entrance to the three main rooms.

Room 1 *(Scuole Diverse)* contains a St. Rosalia by *A. van Dyck* but little else of value. To the right, 538. *Marco del Pino,* Conversion of St. Paul; 532, 534. *Vasari,* Fall of manna. Left wall, 202. *Vanni Pisano,* Madonna; 73. *Bartholomaeus de Camulio* (*i.e.* Camogli near Genoa), Madonna (1346). Entrance-wall, 146. *Style of Rubens,* Holy Family; 535. *Fil. Paladini,* St. Michael.

Room 2 *(Sala del Romano)* principally contains pictures by *Vincenzo di Pavia (il Romano;* p. 303): to the left, 91. Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542'; to the right, above, 88-93. Six scenes from the youth of

Christ, the finest of which is the Presentation in the Temple (No. 93); 97. The Madonna as the deliverer of souls from purgatory; 102. Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed, Vincenzo's masterpiece; 169. St. Conrad, with predella. Also, 103. *School of Messina (Antonello da Saliba?)*, St. Thomas Aquinas victorious over the heretic Averrhoes; on an easel, *Antonello da Saliba (Antonello da Messina?)*, Annunciation (acquired in 1907); 98. *Ruzulone* (p. 303), Descent of the Holy Ghost; 161. *Quartararo*, SS. Peter and Paul (1494).

Room 3 *(Sala del Novelli)* is chiefly hung with works by *Pietro Novelli*, the last great Sicilian master (p. 303), of whose style they afford a good illustration. Among his favourite and frequently recurring types are remarkably tall and almost exaggerated forms, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school. On the left wall: 120. Portrait of himself; above, 194, 196. Remains of a damaged fresco from the Spedale Grande (drawing of the whole picture on the end wall); 110. Madonna, with saints; 450. Annunciation; 114. Delivery of Peter from prison. Right wall: 112. Communion of St. Mary of Egypt; above it, to the left, 337. St. Anna and the Virgin. — In the middle of the room are two church crosses (15th and 16th cent.) and a wooden model of the Temple *G* at Selinus (p. 350).

The gem of the collection, a work of the highest merit, is preserved under glass in the Gabinetto Malvagna, adjoining the Sala del Romano: *59. Small altar-piece with wings, or triptych, of the *Early Flemish School.*

This picture would not be unworthy of Jan van Eyck himself, but the clear colouring, the miniature-like execution, and the treatment of the angels' hair point to some later master. At present it is usually described as an early work of the Antwerp master *Mabuse* (ca. 1501), but it probably belongs to a later period (not earlier than 1515), perhaps to the *School of Gerard David* in Bruges *(Cornelis van Coninxloo?)*. When the shutters are closed the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on each side of her are angels singing and playing on instruments, beautiful and lifelike figures. On the left wing is represented St. Catharine, on the right wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early-Flemish school. It formerly belonged to the Principe di Malvagna, and was presented to the museum as a 'Dürer'. The brown case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself.

This cabinet contains also: 48. *Holbein*, Portrait; 5. *Correggio* (?), Head of Christ; 406. *Raphael* (?), Judith; 58. *Memling* (?), Madonna; 35. *A. van Dyck* (?), Family of Rubens; 60. *Garofalo*, Madonna; 230. *P. Potter* (?), Landscape with bull.

At the end of the Corridoio di Tramontana and in the two adjoining rooms are paintings by *Novelli* after Rubens, Velazquez, etc., bequeathed by Sig. Agostino Gallo; also paintings of the Spanish school.

From the entrance to the Museo Nazionale the Via Roma proceeds to the S.E. to the Piazza San Domenico, in the centre of which, on a tall marble column, is a figure of the Madonna, by G. B. Ragusa (1726), with a halo lighted up at night by electricity. On the E. side of the piazza is the church of **San Domenico** (Pl. D, 4), erected in 1640, capable of accommodating about 12,000 people (if closed, key at Via Monteleone 22). It contains good pictures by *Novelli* and *Vincenzo di Pavia*, and many medallions, busts, and monuments of eminent Sicilians (Scinà, Meli, Ventura, Piazzi, Novelli, Ruggiero Settimo, Serradifalco, Amari, etc.). On the left corner-pillar of the chapel to the right of the choir is a very tasteful relief of the Madonna and angels by *Ant. Gagini*, and to the right is a Pietà of his school. Adjoining the entrance of this chapel is the large monument of Francesco Crispi by Nicolini (1905; comp. p. 321).

In the Via Bambinai, behind San Domenico, is the **Oratorio del Santissimo Rosario** (door inscribed 'Societas Santissimi Rosarii'), with decorations in stucco by *Serpotta* and an altar-piece by *Van Dyck* (*Madonna del Rosario; 1624-27). It contains also some good paintings by *Novelli* (the first to the left of the altar, the small one opposite the altar, and the ceiling). The key is kept at No. 16 to the right.

In the neighbourhood is the church of **Santa Cita** (Pl. D, 4), founded in 1369. In the choir, concealed by the high-altar, is a large tripartite relief by *Ant. Gagini* (1517), representing the Nativity, the Death of the Virgin, Saints and angels, with graceful ornamentation. This is the only important work of the master left in Palermo. To the left of the choir is the Trabia Chapel, with sarcophagi, tombstones, and a crypt. In the next chapel to the left is the Xirotta tomb, of the school of the *Gagini*, with representations of St. Anthony with the Centaur, St. Jerome, and (above) a Madonna with angels. — In the Via Valverde, to the left, behind Santa Cita, is the *Oratorio*, with fine stucco decoration by Serpotta. The seats are inlaid with mother-of-pearl and the table near the entrance with a large slab of agate. The high-altar-piece (Il Rosario) is by C. Maratta. — The Via del Seminario leads to the right from the Via Valverde, farther on, to the *Seminario Greco*

and the church of *San Niccolò dei Greci* (entrance by the adjoining door, No. 6), with a Greek 'Iconostasis'. The seminary and church belong to the Albanian colony.

Opposite the main portal of Santa Cita rises the fine Norman gate of the *Conservatorium of Music*, through which we reach the church of the *Santissima Annunziata*, built about 1500, with a Renaissance façade towards the Via Squarcialupo. The interior contains pretty capitals and a ceiling-painting of 1536 (key kept by the portier of the conservatorium; small fee). Then, *San Giorgio dei Genovesi* (Pl. D, 4), a graceful Renaissance church of 1591, in which the second arches to the right and left of the nave are each borne by four columns. In the first chapel to the right: *L. Giordano*, Il Rosario; at the high-altar, *Palma Vecchio*, St. George; over the sacristy-door, *Paladino*, St. Luke. Among the sepulchral slabs on the floor is that of Sofonisba Anguissola, the painter (1632).

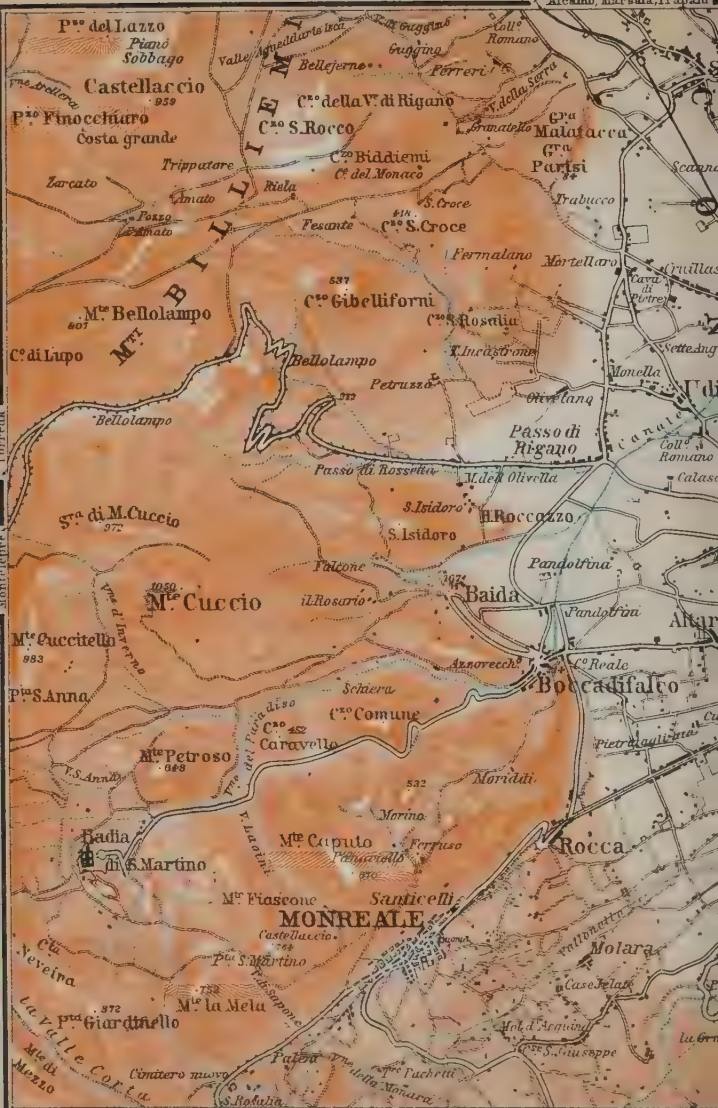
From the former Porta San Giorgio we proceed to the right to the Piazza delle Tredici Vittime, where thirteen revolutionaries were shot in April, 1860. Their names are inscribed on the obelisk in the centre of the square. Farther on are the *Fort Castellammare* (Pl. D, E, 5), which was almost entirely demolished in 1860, and the harbour of *La Cala* (Pl. D, 5; p. 317). Adjacent to the fort is the little church of *Piè di Grotta*, built in 1565 above a grotto now enclosed by an ornamental arch. — The Via San Sebastiano, with the church of that name, leads to the Via Giovanni Meli, immediately to the left in which is the church of *Santa Maria Nuova* (Pl. D, 4), restored in the 16th century. The vestibule recalls that of Santa Maria della Catena.

In the Via Principe Scordia, in the new quarter beyond the Porta San Giorgio, are statues of *Vincenzo Florio* (1799-1868; at the Via Onorato) and *Ignazio Florio* (1839-91; Pl. E, 4), founders of the well-known steamship company (p. 308), of the sulphur-mining company (p. 373), of the Florio wine-vaults at Marsala, and of the largest tunny-fisheries (p. 357). In this neighbourhood is the *English Church* ('Anglicana'; Pl. E, 3).

V. La Zisa.

Leaving the Piazzetta d'Ossuna (Pl. C, 1), on the site of the former gate of that name, and following the *Corso Alberto Amedeo* (tramway, see p. 305) to the right (N.), we soon reach, on the left, the *Catacombs* (Pl. C, D, 1; No. 90; adm., see p. 311), discovered in 1785, probably of pre-Christian date, but now destitute of monuments. Adjacent, at Via Papireto 22, is the *Istituto di Belle Arti*.

Continuing to follow the Corso Alberto Amedeo to the Corso Olivuzza (Pl. D, 1) we ascend the latter (tramway, see p. 305) to the Piazza Olivuzza, at the beginning of which, to the right, is the *Villa Florio*, with its fine gardens. Farther on, on the same side,


Alcamo, Marsala, Trapani
P.so del Lazzo
Piano Sobbago
Castellaccio
939
P.so Finocchiaro
Costa grande
Trippatore
Zarcato
Amato
Riala
Fesante
C.so della V.a di Rigano
C.so S. Rocco
C.so Biddiemi
C.e del Monaco
S. Croce
C.so S. Croce
Fernalano
Martellaro
Granadello
Malatacca
Parisi
Trabucco
Scanna
Monte Bellolampo
807
C.so Gibelliforni
537
C.so S. Rosalia
C.e di Lupo
Bellolampo
T. Incastrone
Petruzzo
Monella
Sette Ang
Passo di Rigano
Passo di Rossella
M.te dell'Olivella
S. Isidoro
S.ta di M. Cuccio
972
S. Isidoro
Pandolfina
Falcone
M.te Cuccio
1050
il Rosario
Baida
M.te Cuccitello
983
Aznorecchi
C.e Reale
P.ta S. Anna
Schaera
C.so Comune
Boccadifalco
C.so
482
Caravello
M.te Petroso
848
Pietralavina
Moriddi
532
Morino
Badia
M.te Caputo
Ferruso
Rocca
Ch. S. Martino
Pianicello
M.te Fiascone
Santicelli
MONREALE
Castellaccio
768
Molara
Case Delaz
P.ta S. Martino
M.te la Mela
P.ta Giardinello
372
Case S. Giuseppe
Cimitero nuovo
Parco
S. Rosalia
Parco
Bellolampo
Petruzzo
Passo di Rigano
Passo di Rossella
S. Isidoro
Falcone
Pandolfina
Baida
Boccadifalco
Caravello
Moriddi
Morino
Badia
Rocca
Molara
Case Delaz
Case S. Giuseppe
Parco
Parco

Tramvia
Grotta S. Rosalia
Mte Pellegrino
Vergine Maria
Campo Sto
Principe Sciarra
Pzo della Sella
Primo Pzo
Bersaglio
Arenella
Ospizio Marino
Villa Belmonte
Villa Igea
Acquasanta
Lazzaretto
Cantiere
Porto
Lanterna
Batteria
GOLFO
DI
PALERMO
Castellamare
PALERMO
la Flora
Staz. Ferrovia Corleone
S. Erasmo
Romagnolo
S. Giovanni dei Leprosi
Torrelunga
Ospedale
Sanfratelli Allegri
Roccel
Brancaccio
Grazia
Catena
S. Filippo
Falsomiele
Settimo Martire
Villagrazia
Pzo Moreduci
S. M. di Gesù
Trocchiola
Sferrovecchio
Ciaculli
S. Anna
S. Spirito
Mte Grifone
Porrazzi
Procida
Fiume Oreto
Cuba
Liquorini
Palagonia
Giard. Ingl.
Falde
Campo di Mte Falde
Villa Belmonte
Ranchibile
Cappuccini
Albo Dorato
Cala
Zisa
Mare Dolce
Grotta Giganti
Favaro
Bne della Scala
Cda Falsomele
Pietrolosto
Mte Grifone
Miniam. Garibaldi, Belmonte, Misilmeri

is the *Villa Serradifalco* (open to the public; fee), also with luxuriant vegetation.

The Via Whitaker leads to the left from the Piazza Olivuzza in 5 min. to the Piazza Zisa, with the old Norman château of **La Zisa,** now belonging to the Marchese di San Giovanni (reached in 20 min. from the Porta Nuova, p. 310, by the Via Colonna Rotta, Pl. B, C, 1). The only remains of the old building, which was erected by William I. after Saracenic models, are a stalactitic vault on the upper floor (at present inaccessible) and a covered fountain on the groundfloor, adorned with Byzantine mosaics and columns, visible from the street and forming (like the ancient atrium) the focus of the whole house. The water bubbles up under a stalactitic vault, descends over some marble steps, and flows off through a narrow channel in the floor, expanding at two places into small basins (custodian next door, to the N.; 50 c.).

25. Environs of Palermo.

a. Acquasanta. Monte Pellegrino. La Favorita.

Distances. From the Piazza Marina to *Acquasanta*, about 2½ M. (tramway, see p. 305; carr., see p. 305; comp. Pl. C-H, 4, 5, H, 6, and the Map). — From the Porta San Giorgio to *Falde*, at the foot of Monte Pellegrino, 1¾ M. (tramway, see p. 305; comp. Pl. E-H, 4; one-horse carr. 1½ fr.); thence to the Grotto of St. Rosalia, about 1½ hr. (bridle-path: donkey with attendant from the town 4 fr.). A visit to the Grotto and back direct takes about 5 hrs., incl. stay; in summer the early morning is preferable to the afternoon for this excursion. — From the Piazza Ucciardone (Pl. G, 4) to the *Favorita*, 3 M. (tramway, see p. 305; comp. p. 333). — From the Porta Maqueda to the *Favorita*, 3 M.; omnibus (see p. 305) from the Porta Sant'Antonino (Pl. A, 4) by the Via della Libertà to Leoni (comp. Pl. D-H, 3, 2, and the Map; one-horse cab, about 4 fr., preferable).

The Via Francesco Crispi (Pl. E, F, 4), the broad road that leaves Palermo by the Porta San Giorgio (Pl. D, E, 4) and skirts the sea, forks at the Piazza Ucciardone (Pl. G, 4; straight on to the Monte Pellegrino and the Favorita, see below). We take the branch to the right and follow the Via del Molo and its continuation, the Via dell'Acquasanta, past the shipbuilding yard *(Cantiere)* and the interesting old *English Cemetery* (custodian 15-20 c.), to **Acquasanta,** frequented for sea-bathing (p. 305). A few minutes farther on is the large *Hôtel Villa Igiea* (p. 303), with grounds and terraces on the sea (restaurant; fine view, especially by evening-light). Beyond it is the entrance to the beautiful *Villa Belmonte* (no adm.), the grounds of which stretch a long way up the slopes of Monte Pellegrino.

From Acquasanta to Valdese viâ *Arenella*, see p. 333.

The continuation of the Via Francesco Crispi (see above) forks again at the Piazza Giachery (Pl. H, 4), beside the *Carceri* or prison.

The Via Sampolo leads to the left to the Favorita (p. 333), the Via del Monte Pellegrino to the right to the foot of that mountain, the *Punta di Bersaglio*, which is within $^1/_4$ M. of *Falde*, the tramway-terminus.

The ***Monte Pellegrino** (1970 ft.), the peculiar shape of which renders it easily recognizable from a great distance, is an isolated mass of limestone rock. On the E. side it rises abruptly from the sea, and on the W. side it slopes more gently towards the Conca d'Oro. Down to the 15th cent. the mountain was clothed with underwood. In B.C. 247-245 Hamilcar Barca settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Hercte* (which, however, is located by some authorities on the E. slope of the Monti Billiemi, opposite). The fissured cliffs are by no means so bare as they appear to be from a distance, but are partly covered with broom, partly with grass and herbs which afford pasture to herds of cattle and goats. — The construction of a rack-and-pinion railway was begun but has been abandoned. Travellers should beware of using the finished portion for the ascent.

The zigzag bridle-path, which is visible from the town, cannot be mistaken. It is steep at first but afterwards becomes easier and is paved at places with smooth stones. In $1^1/_4$-$1^1/_2$ hr. we reach an overhanging rock of the summit of the mountain, under which is the *Grotto of St. Rosalia*, now converted into a church (dwelling of the 'proposto' and priests on the left; bell on the upper floor). St. Rosalia (d. about 1170) was, according to tradition, the daughter of Duke Sinibaldo and niece of the Norman King William II., the Good, and while in the bloom of youth fled hither from motives of piety. Her bones were discovered in the cavern in 1624 and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time St. Rosalia has been the patron saint of the city. The grotto is visited by numerous worshippers, especially on Sept. 4th (comp. p. 307).

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent *Statue of the Saint* by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble, if not faultless in style, are at least so natural and pleasing that one can hardly help expecting to see the saint breathe and move' *(Goethe)*. — The water which constantly trickles down the sides is carried off in leaden gutters.

About one hundred yards farther on are a peasant's house where bread and wine are procurable (bargain advisable) and the Restaurant Argos-Eden (open on Sun. only). Here, to the right, is a steep footpath ascending to (ca. $^1/_2$ hr.) the *Semáforo* on the highest summit, which commands an admirable *View of the beautiful basin around Palermo, the numerous headlands of the N. coast, the W. Lipari Islands, and the distant Ætna. — A path leading straight

on from the peasant's house mentioned on p. 332 brings us in ½ hr. to a small temple on the N.E. side of the mountain, with a colossal statue of the saint, twice beheaded by lightning; on the ground lie the two heads. View hence towards the sea.

Expert walkers may cross a stretch of smooth pasture-land to the W. of the houses (inquire for the beginning of the path) and then descend the *Valle del Porco* by very toilsome goat-paths towards the S.W. direct to the (¾ hr.) Favorita, which is reached beside two round temples (to the château, straight on); others will prefer to retrace their steps and descend by the same path.

In the Conca d'Oro, at the W. base of Monte Pellegrino, is the royal château of **La Favorita,** in a district studded with the villas of the aristocracy of Palermo and known as '*I Colli*'. This beautiful country-residence was erected by Ferdinand IV. in the Chinese style, and is surrounded by shady walks and extensive grounds. The terrace on the second floor, to which visitors are conducted, commands a beautiful *View across the gulf and the Conca d'Oro, as far as the bays of Mondello and Sferracavallo.

The grounds of the Favorita are open to the public daily from 9 a.m. till sunset; adm. to the château 50 c. The electric tramway-cars from the Piazza Marina to San Lorenzo (p. 305) pass the *Leoni Gate*, the main entrance (Restaurants Favorita and Eden), ¾ hr.'s walk from the château. An easier route is to go on to the terminus of the tramway at *San Lorenzo* (comp. Map, p. 331), whence the château is reached in ¼ hr. by following the Via dei Quartieri to the right and then the Via Pallavicina to the left. The omnibus (p. 305) plies to the Leoni Gate only. Visitors, however, are recommended to hire a cab (p. 305), as the grounds of the château are extensive. Walkers proceed to the E. from the château to the Hercules Fountain, and thence to the S. to the Leoni Gate.

Travellers interested in agriculture may now visit the *Istituto Agrario*, founded by the minister Carlo Cottone (p. 321), situated halfway between San Lorenzo and Resuttana. To the S. of this point, at the N.W. end of Resuttana, is the *Villa Sofia*, the property of Mr. R. Whitaker, with a beautiful garden containing fine collections of palms, orchids, etc. (adm. on Mon. and Frid.; apply to the superintendent).

This excursion may be very pleasantly extended to the beautiful *Bay of Mondello* (3 M. by road), with a sandy beach admirably adapted for bathing (some houses situated here are called *Valdese;* rfmts. at the village of *Mondello*, 1½ M. farther on), passing *Pallavicino*, with the villa of Prince Scalea. — From Valdese a picturesque path leads by the beach, skirting the Monte Pellegrino, viâ *Arenella* (Trattoria Astrachello) to (ca. 2 hrs.) *Acquasanta* (p. 331).

b. Monreale. San Martino.

To *Monreale* about 4½ M. Electric Tramway (p. 305) at the hours and half-hours from the Piazza Bologni (Pl. C, 3) viâ the Piazza dell' Indipendenza (Pl. B, 1; junction of the other electric tramway-lines of Palermo) and (3 M.) *Rocca* to the Piazza della Cattedrale at Monreale in 40 min. (fare 50 c., from Monreale to Palermo 30 c.). At Rocca we change to a small special car, worked on the funicular system (the first arrangement of the kind in Europe), which effects the final ascent of 1100 yds. at a maximum gradient of 12 : 100. — Carriages, see p. 305.

The following alternative route may be recommended. We take the tramway (p. 305) to *Porrazzi;* follow the Parco road on foot for 1 hr. to beyond *Villagrazia;* then cross the valley of the Oreto diagonally (way not easy to find) and ascend to (2 hrs.) *Monreale.*

A bridle-path leads from Monreale to *San Martino* in $1^1/_2$ hr. (or including the ascent of the Castellaccio in $2^1/_4$-$2^1/_2$ hrs.). Donkey from Monreale (not always to be had), $2^1/_2$-$3^1/_2$ fr. A carriage-road leads from San Martino back to ($1^1/_2$ M.) Rocca viâ Boccadifalco (p. 337). A supply of provisions should be taken, as no inn is passed on the way. Those who are not afraid of the uncomfortable descent to Monreale are advised to make this whole excursion in the reverse direction. Carriage-and-pair (bad and hilly road) from Palermo to *San Martino* viâ *Boccadifalco*, including a digression to *Baida* (p. 337), about 15 fr. and fee; cheaper at Rocca (bargaining advisable). It is better to avoid making this excursion alone, as the district is not quite safe, especially towards evening.

Porta Nuova (Pl. B, 1), see p. 310. The perfectly straight prolongation of the Corso Vittorio Emanuele, called the Corso Calatafimi, leads to Monreale. On the right is situated the extensive workhouse for women *(Albergo delle Povere).*

About $^1/_4$ M. farther on, to the left, is an artillery-barrack, in the court of which is the old château of *La Cuba* (adm. on application to the sentry). On the frieze is an Arabic inscription, from which it is conjectured that the building was erected by William II. in 1180. The interior, which has some remains of cellular ornamentation in one of the courts, is otherwise uninteresting and not open to visitors. The palace was surrounded by an extensive park with fish-ponds. A pavilion once belonging to it is on the opposite side of the street in the garden of the Cavaliere Napoli ($^1/_2$ M. farther on, No. 581, beyond the street leading to the Cappuccini) and is called *La Cubola* (Decamerone, v. 6); visitors knock (fee).

The Strada di Pindemonte, which diverges to the right about 250 paces from the artillery-barracks, leads past the new and imposing *Manicomio* or lunatic asylum (left; 2500 patients) to the ($^1/_3$ M.) **Convento de' Cappuccini,** in the subterranean corridors of which, dating from 1621, are preserved the mummified bodies of wealthy inhabitants of Palermo. This method of interment is now prohibited by government. The melancholy but not uninteresting spectacle should be seen by the curious; fee 50 c. (The route hence to La Zisa, $^1/_3$ M., is by the Via de' Cipressi, and then by the first road to the left; see p. 331.)

On the left side of the Monreale road we next pass the *Giardino di Acclimazione* (No. 248), laid out in 1861 for agricultural purposes. On the same side, $1^1/_2$ M. from the Porta Nuova, are the iron gate and Swiss lodge (No. 448) at the entrance to the ***Villa Tasca,** built as an experimental agricultural station by the late Conte Tasca, one of the first systematic farmers of Sicily. The fine park is surrounded by extensive kitchen-gardens, which must first be traversed by visitors (straight on from the road, then to the right; carriages may drive to the entrance proper of the villa;

30-50 c. to the custodian on leaving). The garden, which is almost tropical in the luxuriance of its flora, contains numerous palm-trees. The small temple to the right of the house commands a charming view of the Oreto valley and Monreale.

The group of houses at the base of the height of Monreale is called **La Rocca** (330 ft.). The electric tramway ascends hence straight on, commanding a splendid retrospect of Palermo and the Conca d'Oro, bounded by Monte Pellegrino to the N. and Monte Sant'Alfano to the S., with the deep-blue sea as far as the Lipari Islands beyond it.

The road, constructed by Archbishop Testa of Monreale, by which Monreale is reached on foot in $^3/_4$ hr., ascends in windings to the 'royal mount' (1150 ft.), on which in 1174 William II. founded a Benedictine abbey and in 1174-89 erected the famous cathedral. Around these **Monreale** (985 ft.; *Restaurant Savoy*, about 100 yards from the tramway-terminus), a town of 23,556 inhab., has sprung up since the second archbishopric in the island was transferred hither.

The ****Cathedral of Monreale** is the most important monument of Norman art in Sicily. Its W. part is built in the form of a basilica with nave and aisles, while the E. part has been expanded on the plan of a Byzantine structure with wings and ends in three apses. The building is 334 ft. long and 131 ft. wide. The outside of the choir, with interlaced pointed arches of dark grey lava, is especially beautiful. The entrance is flanked by two square towers. The magnificent portal possesses admirable bronze *Doors dating from 1186, executed by *'Bonannus Civis Pisanus'*, with reliefs from sacred history and inscriptions in early Italian. The bronze doors of the side-portals were executed not much later by *Barisano* of Trani (p. 248). The open ceiling and other parts of the edifice were seriously damaged by a fire in 1811, but have been well restored.

Interior (entrance by the left side-door; if closed, ring at the right end of the vestibule). The pointed vaulting of the nave is supported by seventeen columns of granite and one of marble. The transept, approached by five steps, is borne by four pillars. The pointed arches, common to all Norman buildings in Sicily, are the only Arabian structural feature in the cathedral.

The *Mosaics* with which the walls are entirely covered were completed in 1182 and occupy an area of 70,400 sq. ft. They consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the Apostles. They are explained by Latin inscriptions. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux each. Each aisle contains nine and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune is the bust of Christ (with the inscription, *I. Χρ. ὁ παντοκράτωρ*); below it, a Madonna enthroned, with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides, Peter and Paul.

Above the royal throne is portrayed King William in the act of receiving the crown direct from Christ (not from the pope); above the archiepiscopal seat he is represented as offering a model of the cathedral to the Virgin. — In the right transept are the tombs of William I. and William II. The monument of the former is a sarcophagus of porphyry, like those in the cathedral at Palermo; that of the latter was erected in 1575. — The N. aisle contains the *Cappella del Crocifisso*, of 1690, with fine wood-carvings from the history of the Passion. In the S. aisle is the *Cappella di San Benedetto*, with reliefs in marble of the 18th century. These chapels are opened by the verger ($^1/_2$-$^3/_4$ fr., including ascent to the roof).

The visitor should not omit to ascend to the roof of the cathedral for the sake of the *View it affords. The entrance to the staircase is in a corner at the beginning of the S. aisle (172 steps to the top).

To the S.W. of the cathedral is the former Benedictine Monastery, which William supplied with monks from La Cava (p. 194). Of the original building nothing is now left except the **Cloisters*, the largest and finest extant in the Italian-Romanesque style (entrance until sunset by the large door to the right of the church; adm. 1 fr., Sun. free). The pointed arches are adorned with mosaics and supported by 216 columns in pairs; the capitals are all different and the richly ornamental shafts also vary. The capital of the 9th column from the E., on the N. side, bears a mason's inscription, dating from ca. 1200. In the S.W. angle is a well-house. The S. side of the cloisters is overshadowed by the ruins of an ancient monastery-wall, with pointed arches. The modern part of the monastery (now fitted up as schools), which we first reach from the piazza, contains a handsome marble staircase adorned with a picture by Pietro Novelli (p. 303), representing St. Benedict and the heads of the Benedictine order (shown on application to the custodian).

The view from the church of the Madonna delle Croci, $^3/_4$ M. above Monreale (guide 30 c.), is even finer than that from the roof of the cathedral.

A road, commanding magnificent views but often shut in by walls, leads from Monreale to (2 hrs.) *Parco* (p. 338) through the deep and fertile valley of the Oreto. Walkers who wish to ascend by the short-cuts must choose dry weather, as the paths are almost impassable after rain. They leave the carriage-road at the (8 min.) house No. 50, pass to the left under an archway, and then follow the line of the telegraph-posts.

From Monreale a stony bridle-path *(Le Scale)*, commanding beautiful views of the Oreto valley, Palermo, and the sea, and furnished with red sign-boards from the tramway-terminus to the end of the village, ascends to the W. to ($^3/_4$ hr.) the head of the pass. The summit commanding this on the N.E. (2505 ft.; easy zigzag path in 25 min.), surmounted by the deserted fort of *Il Castellaccio* (belonging to the Club Alpino Siciliano, p. 304; adm. 30 c.; rfmts.), affords a still more extensive view. We descend in $^1/_2$-$^3/_4$ hr. to the suppressed Benedictine monastery of **San Martino** (1640 ft.), founded by Gregory the Great in the 6th century. The extensive building, dating from 1778, is now occupied as a reformatory. Handsome entrance-hall.

The church contains an oil-painting by *Pietro Novelli* (right transept) and fine choir-stalls by *Scipione di Guido* (1597). By the side-exit on the right are some old reliefs from the life of Christ. In the refectory is a good fresco by *Novelli*, representing Daniel in the den of lions.

From San Martino we descend in 1 hr. (up $1^1/_2$ hr.) through a narrow and somewhat monotonous valley to *Boccadifalco* (720 ft.), picturesquely situated among rocks. A road leads hither direct from Palermo also, beginning at the Porta Nuova and passing the Capuchin monastery (p. 334) and the village of *Altarello di Baida*. A little way short of the last, to the left, lie the remains of the small château of *Mimnermum* (Arab. *Menani*), which was founded by Roger. A pleasant and picturesque road ($^1/_2$ hr.) leads from Boccadifalco along the heights to La Rocca (p. 335), and an equally pleasant footpath leads up the hillside to Monreale.

Another fine route, commanding a splendid view of the plain and the sea, leads from Boccadifalco to the (20 min.) former convent of *Baida* (548 ft.), founded by Manfred Chiaramonte in 1388 for the Cistercians. [We ascend in windings from the clock-tower and beyond the Villa Louisa take the wider road to the left.] Here in the 10th cent. lay *Baidhâ* ('the white'), a Saracenic village which was connected with Palermo by a row of houses. A fine view is obtained from the terrace of the Spedale, adjoining the church on the left (fee). In the vicinity is the not easily accessible stalactite cavern of *Quattro Arie*. For the return from Baida to Palermo we proceed as above to Boccadifalco and follow the road viâ Altarello (see above). Or we may descend the narrow lane to the left of the Spedale, turn to the right at (7 min.) the road, and take (13 min.) the road to the left, which leads us to (12 min.) *Passo di Rigano*. Here we keep to the right to ($1^1/_4$ M.) *Noce*, whence the tramway leads viâ the Piazza Olivuzza (Villa Florio and La Zisa, see pp. 330, 331) to the Piazza Marina (p. 305). It is, however, better to diverge to the right about $^1/_4$ M. before reaching Passo di Rigano, and take the field-path which leads to the left to (10 min.) the highroad; we follow this for 20 min. and then turn to the left into the Via Vincenzo Littara, which soon reaches the Piazza of Noce (1 hr. from Baida).

A picturesque footpath leads from Baida to San Martino (p. 336) in about 2 hrs. (comp. the Map, p. 331). After 50 paces we ascend the hill to the left, keeping straight on upwards beyond the trough (excellent water); we then ascend the valley beyond and finally describe a curve round the stony *Monte Petroso* (2125 ft.) to the monastery.

A splendid view is obtained from the *Monte Cuccio* (3415 ft.), which is ascended from Boccadifalco in $2^1/_2$ hrs. by a fair bridle-path (guide, desirable, 3 fr. and fee; Gius. Billitteri of Boccadifalco). At the top is a refuge-hut, the key of which is kept by the Club Alpino Siciliano at Palermo (p. 304).

c. Parco.

The highroad to Corleone (diligence to Parco in 2 hrs., to Piana in $4^3/_4$ hrs.), leaving Palermo at the Piazza dell'Indipendenza (Strada dei Pisani, Pl. B, 1), leads past *Porrazzi* (tramway thus far, see p. 305) to the ($2^1/_2$ M.) *Ponte delle Grazie* over the *Oreto*, and then ascends to *Grazia Vecchia*. Thence a picturesque road leads to the S.W. to (7 M.) the little town of —

Parco (1170 ft.), near which William II. enclosed extensive hunting parks. The abbey-church of *Santa Maria di Altofonte*, founded by Frederick II. of Aragon, contains a relief of the Madonna (1328; above an altar on the right). The view of Palermo from a little beyond Parco is very beautiful. To Monreale, see p. 336.

Piana dei Greci (2460 ft.), 6 M. farther on, was an Albanian colony, founded in 1488, and at certain festivals handsome costumes are still to be seen here. The road to it is picturesque but not particularly safe.

Proceeding to the N.E. from Grazia Vecchia (see above) along the right bank of the Oreto, we return to Palermo viâ *Villagrazia*, the Ponte dell'Ammiraglio (p. 340), and the Corso dei Mille (Pl. A, 4, 5; tramway). This is the so-called 'Giro della Grazia'.

Just short of the point where we cross the railway for the first time a road ascends to the right to *Santa Maria di Gesù* (see below), a visit to which may thus be combined with that to Parco by travellers whose time is limited.

d. Santa Maria di Gesù. Favara. Campo Santo Spirito.

One-horse carriage to (3 M.) Santa Maria di Gesù, $2^1/_2$-4 fr.; on foot 1-$1^1/_4$ hr. The best route from the centre of Palermo is by the Porta Sant'Antonino (Pl. A, 4) and the *Via Oreto;* from the Piazza dell' Indipendenza by the *Via Filiciuzza* (Pl. A, 2), which diverges from the Corso Tukery. At the end of the latter is the bridge over the Oreto, which is reached from the end of the former by descending to the right to the river-bed. We may proceed also by the tramway to Ponte dell' Ammiraglio (8 min. before San Giovanni dei Leprosi) and go on thence viâ Brancaccio, passing near La Favara and the Grotta San Ciro, to (ca. 2 M.) Santa Maria di Gesù (comp. the Map at p. 331).

The broad road, named Via di Gesù, crosses the Oreto, which has worn a deep bed for itself in the tufa of the Conca d'Oro (p. 289), and gradually ascends to *Santa Maria di Gesù* (165 ft.). [Walkers ascend the steps beyond the bridge and rejoin the Via di Gesù farther on.]

Santa Maria di Gesù (165 ft.), formerly a Minorite monastery, commands, especially by morning-light, one of the finest **Views of Palermo, with the Monte Pellegrino in the background. The cemetery of the monastery contains the burial-places of several noble families of Palermo. A door (unlocked by a monk) to the left of the choir, inside the church, admits to the *Cappella La Grua*, in which are the 16th cent. mural paintings referred to at p. 302.

From the upper iron gate of the cemetery, to the left (unlocked by a gardener), a path ascends in zigzags past a whitewashed loggia with painted terracotta figures to (8 min.) a second chapel, which is the finest point of view.

Below the cemetery is a group of houses, in the first of which, to the right, wine and bread may be procured.

The road running to the N.E. from Santa Maria di Gesù at the foot of the Mte. Grifone joins the road to Ciaculli in $^1/_4$ hr., which leads to the right in 4 min. to the church of San Ciro. Above the church is the *Grotta dei Giganti* or *di San Ciro*, a cave well known to palæontologists as a fertile source of fossil bones, which it still contains in great quantities. The cave is very dirty. — A few minutes farther on are three pointed arches from the park of La Favara (see below).

The road goes on to the village of *Belmonte* or *Mezzagno*, about 9 M. from Santa Maria di Gesù, ascending gradually and affording a succession of fine views. It passes *Ciaculli* and the monastery of *Gibilrossa*, where a monument, erected in 1882, commemorates the fact that Garibaldi's camp was pitched here in 1860, before the capture of Palermo. Belmonte may be reached by pedestrians also by a mule-track, which intersects the cart-track to Villagrazia (p. 338), skirting the base of the mountain, about $^3/_4$ M. to the S.W. of the cross in front of Santa Maria di Gesù, and thence ascends the *Valle di Belmonte*. — The **Ascent of Monte Grifone* (2550 ft.) is most conveniently begun from Belmonte. Beside the highest house on the E. side of the valley we enter a small valley, the floor of which we follow to the left until we reach a ridge descending from Monte Grifone. Thence we strike off to the left (no path) to the summit. We may either retrace our steps to Belmonte and thence descend to *Misilmeri* (p. 359; caffè-ristorante in the market-place), or we may descend from the top on the N. side of the mountain (steep and no continuous path) to Santa Maria di Gesù.

The Vicolo Conte Federico, beginning opposite San Ciro, leads to the N.E. in 7 min. to the Via Conte Federico. On the left side of the latter, 5 min. to the N.W., are the remains of the Saracenic-Norman château of **La Favára** (ca. 1153), the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages. Here, too, Frederick II. held his court (p. 299). An artificial lake originally surrounded it on three sides. The château, of which the chapel and the characteristic pointed arches may be recognized, is much built up and is now called the *Castello di Mare Dolce*.

The Via Conte Federico leads to the N.W. to the church of the village of *Brancaccio*, whence we follow the Via Brancaccio, crossing the railway about 1 M. from La Favara, to the *Corso dei Mille* (tramway to Torrelunga, see p. 305). About 250 paces to the S.E. by this Corso, and a little back from the road (entrance at No. 346; fee), lies *San Giovanni dei Leprosi*, one of the most ancient Norman churches in Sicily, founded in 1072 by Roger I., enlarged in the 12th cent., and recently partially restored. The dome and apse are ancient. About $^1/_2$ M. to the N.W. the Corso dei Mille crosses

the Oreto. A branch of the river, immediately before this point, is spanned, on the right, by the lofty arches of the *Ponte dell'Ammiraglio*, constructed in 1113 by Admiral Georgios Antiochenos. The bridge (now disused) is visible also from the tramway and from the railway. Hence we regain the town by the Corso dei Mille (Pl. A, 4, 5) in about 10 minutes.

The Via dei Vespri (Pl. A, 3) leads in about $^1/_4$ hr. from the Porta Sant'Agăta (Pl. A, 3) to the **Campo Santo Spirito,** or *Sant'Orsŏla,* the old cemetery, laid out in 1782 (the new cemetery is at the Monte Pellegrino). In 1173 Walter of the Mill (p. 312) founded a Cistercian monastery here. The church of *Santo Spirito* (closed; fee of 20-30 c. to the cemetery-keeper, who opens it), which was thoroughly restored in 1882, has massive pillars resembling those in English churches of the early middle ages and diverging entirely from the usual type. The fine exterior of the choir is worthy of notice. Near the church is a stone commemorating the massacre of the Sicilian Vespers (p. 295), which took place in this neighbourhood, extending as far as the Porta Montalto.

e. Soluntum.

Railway (from the main railway station, see p. 303) to Santa Flavia Solunto in ca. $^3/_4$ hr. (fares 1 fr. 90, 1 fr. 30, 85 c.; slow trains only). The visit to Soluntum, which is, however, interesting only for its fine views, may be accomplished on foot in 2 hrs. Carriage-and-pair from Palermo to Soluntum in 6 hrs. ca. 15, one-horse carr. 10 fr. Luncheon should be carried with the party. — Hurried travellers may proceed direct to Cefalù, Catania, or Girgenti.

The railway crosses the *Oreto*, beyond which, to the left below us, we observe the Ponte dell'Ammiraglio and, a little farther on, the church of San Giovanni dei Leprosi (p. 339). Here, in B.C. 251, the consul Metellus defeated the Carthaginians and captured 120 elephants. In the neighbouring bay the French admiral Duquesne nearly annihilated the united Dutch and Spanish fleets in 1673. In the fertile coast-district the sugar-cane was cultivated from the Saracenic period down to the 14th century. To the right rises the *Monte Grifone* (p. 339).

Between (5 M.) *Ficarazzelli* and (6 M.) *Ficarazzi* continuous *View to the left of the sea and Monte Pellegrino.

Farther up the brook *Ficarazzi* (the ancient *Eleutheros*), 1 M. to the E. of Portella di Mare, on the *Pizzo Cannita* (680 ft.), once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr Sâd*. The Græco-Phœnician sarcophagi in the museum of Palermo were found here.

To the right we see a fine old aqueduct crossing a deep and narrow valley. — 8 M. **Bagheria,** or *Bagaria,* a country-town with 17,219 inhab. and the now deserted villas of many Sicilian nobles. Among these are the *Villa Palagonia* and the *Villa Butera,* which contain a few fantastic works of art (fee), and the *Villa Valguarnera,* which commands a fine view (fee 30-50 c.). The station

of Santa Flavia Solunto lies about $1^1/_4$ M. to the E. of the entrance to the villa.

10 M. **Santa Flavia Solunto.** (Journey hence to Girgenti, see R. 28.)

Leaving the station we turn to the right, in 1 min. more recross the railway to the right, and in 4 min. reach a red house on the left, inscribed 'Antichità di Solunto'. The custodian, who accompanies visitors from this point (1-$1^1/_2$ fr.), provides wine and shows a room where travellers may take the luncheon they have brought with them. We traverse a garden and then ascend a steep and sunny road to the ($^1/_2$ hr.) ruins of *Solūs, Soloeis*, or **Soluntum** (600 ft.), situated on the S.E. spur of *Monte Catalfano* (1227 ft.). The town was originally a Phœnician settlement, but the ruins date from Roman times. Nearly the whole of the ancient paved road, ascending the hill in zigzags, has been brought to light. The town was very regularly laid out, the streets running from E. to W. and N. to S., and crossing each other at right angles. A narrow passage was left between the backs of the rows of houses to allow the water to escape from the hill, which is so steep as to have necessitated the construction of flights of steps in some of the streets. The internal arrangement of several of the houses is still recognizable. Part of the colonnade of a large house has been re-erected by Prof. Cavallari, and is now named the 'Gymnasium'. The ruins, however, are scanty, but admirable *Views are enjoyed from the top of the hill, embracing the bay of Palermo and the Conca d'Oro to the W., and to the E. the coast as far as Cefalù and the Madonia Mts. (p. 383), snow-clad in winter. In very clear weather the flattened ridge of Mt. Ætna may be descried in the background. The steep promontory to the N. is *Cape Zaffarano* (710 ft.); on the shore below lie *Sant' Elia* and *Porticelli*. Towards the S., in the direction of the *Capo* and *Tonnára di Sólanto* (tunny-fishery, see p. 465), lay the harbour of the town.

Good walkers may descend the steep hill and proceed round the N. side of Monte Catalfano and through the village of *Aspra*, which lies on the sea, to Bagheria.

From Palermo an excursion may be made by steamboat in $3^1/_2$ hrs. (four times weekly, fare 5, return-ticket 8 fr.) to the volcanic island of (42 M.) **Ustica**, which was visited in March, 1906, by a series of violent earthquakes. The island is $3^1/_3$ sq. M. in area; in the centre rises the *Punta di Maggiore* (780 ft.), a fragment of the former crater, to the N. and S. of which plateaux gradually descend to the abrupt rocky coast. Ustica was colonized by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhabitants is now 1916, many of whom are prisoners sentenced to banishment here (*'domicilio coatto'*). The soil is fertile but water is scarce. The only village is *Ustica* (Alb. Aurora), on the E. extremity, where the Cala di Santa Maria forms a small port. The caverns in the island are interesting to geologists, and fossil conchylia abound.

26. From Palermo to Trapani.

121 M. Railway in $5^1/_2$-$6^1/_2$ hrs. (express fares 24 fr. 85, 17 fr. 40, 11 fr. 30 c.). — This is the line for *Segesta*, with its finely preserved temple in its mountain-solitude, and for *Selinus*, with the most extensive temple-ruins in Europe, though no columns are now standing. Segesta may be conveniently visited as a day's excursion from Palermo (in spring Segesta and Selinus may be combined if necessary in one tour, see below). Those who desire to devote the next day to Selinus spend the night at Castelvetrano (return-tickets to Castelvetrano permit the journey to be broken). Ordinary trains from Palermo to *Segesta* (50 M.; fares 9 fr. 30, 6 fr. 50, 4 fr. 20 c.; return-tickets 13 fr. 55, 9 fr. 50, 6 fr. 10 c.) take 3 hrs. Express trains take $2^1/_2$ hrs. but stop at Segesta in Jan.-May only, so that visitors must either take the early morning train or alight at Castellammare ($45^1/_2$ M.) or at Alcamo-Calatafimi ($51^1/_2$ M.; pedestrians, see p. 344). Carriages, see p. 344. To *Castelvetrano*, $74^1/_2$ M., in $3^1/_2$-$4^1/_2$ hrs. (express fares 15 fr. 35, 10 fr. 75 c., 7 fr.; return-tickets 21 fr. 95, 15 fr. 35, 9 fr. 95 c.). Thence by railway (direct connection at midday) or by carriage to the ruins at Selinus. — Provisions are better taken from Palermo, the inns and railway buffets at Castellammare and Calatafimi being of a very inferior description.

Steamers of the *Società Nazionale di Servizi Marittimi* leave Palermo for *Trapani* on Tues. afternoon (performing the voyage in $4^1/_4$ hrs.), on Sun. morning (voyage in 6 hrs.), and on Thurs. morning (voyage in $8^1/_4$ hrs.). They return from Trapani on Thurs. morning, on Tues. afternoon, and on Sun. at midnight.

The train starts from the principal station (Pl. A, 4), but calls at the ($3^1/_2$ M.) station in the Via Lolli (Pl. F, 1; comp. p. 303). It then traverses the Conca d'Oro. To the left are the *Monti Billiemi*, to the right the *Monte Pellegrino*. — Beyond (7 M.) *San Lorenzo* the train enters the depression between the Monti Billiemi and the *Monte Gallo* (on the right). — $9^1/_2$ M. *Tommaso Natale;* $10^1/_2$ M. *Sferracavallo* (tunnel); 12 M. *Isola delle Femmine*. The railway now skirts the coast for some distance. To the left lie ($13^1/_2$ M.) *Capaci* and ($16^1/_2$ M.) *Carini*. The latter, with a castle of the Chiaramonti, was formerly the free Sikanian town of *Hyccara*, whence in 415 the Athenians carried off the celebrated courtesan Laïs, then a girl of twelve. The train next skirts the base of *Monte Orso* (2885 ft.), which rises on the left. — $23^1/_2$ M. *Cinisi-Terrasini*. (The two villages lie at some distance from the station.) — Beyond ($30^1/_2$ M.) *Zucco-Montelepre* the train crosses the generally dry bed of the *Nocella*. Zucco was the property of the Duc d'Aumale, who died there in 1897.

$32^1/_2$ M. **Partinico** (620 ft.). The town, with 23,668 inhab., a trade in wine and oil, and several manufactories, lies $^2/_3$ M. to the left of the station and is dominated by several old towers.

Beyond Partinico the train passes through a tunnel and crosses the *Gallinella*, a little above its mouth. — 37 M. *Trappeto*. — 39 M. *Balestrate* on the spacious Gulf of Castellammare, bounded on the E. by the *Punta di Raisi* and on the W. by the *Capo San Vito* (p. 357). The train runs near the sea, through extensive dunes,

and crosses the *Fiume San Bartolomeo*, which is formed by the union of the *Fiume Freddo* and the *Fiume Caldo*.

45½ M. **Castellammare** (*Buffet* at the station). The town (20,665 inhab.; *Alb. Iolanda; Tre Stelle*, R. 1 fr.), known officially as *Castellammare del Golfo*, which was once the seaport of Segesta and still carries on a considerable trade, lies 3 M. to the W. of the railway (cab from the station in 20 min., 'un posto' 40 c.). — To *Segesta*, see p. 344.

Beyond Castellammare the train quits the coast and ascends the valley of the *Fiume Freddo* (the ancient *Crimisus*). Three tunnels.

50 M. **Segesta.** Some of the trains do not stop here, but this is the best starting-point for a visit to the ruins of Segesta (see p. 344). The road ascends hence to the E. to (3½ M.) Alcamo.

51½ M. *Alcămo-Calatafimi* (buffet, primitive). The station lies between the two towns. A motor-omnibus plies to Alcamo (3¾ M. to the N.E.), and an omnibus (in 2 hrs.; fare 2 fr.) to Calatafimi (5½ M. to the S.W.), while a 'posto' in a carriage (2 fr.) may always be obtained. To Segesta, see p. 344.

Alcămo (840 ft.; *Albergo e Ristorante Sicilia*, R. 1½-3 fr., well spoken of) is a town of Arabian origin, with 51,146 inhabitants. In antiquity *Longaricum* occupied this site. In 1233, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town still has a somewhat oriental appearance. There are, however, a few mediæval and Renaissance remains, such as the *Castle*, now a prison; the portal of the church of *San Tommaso* (14th cent.); sculptures by Ant. Gagini and his school in the *Cathedral* (*La Madrice;* 17th cent.), which has an ancient campanile; Renaissance sculptures in the church of *San Francesco d'Assisi;* stucco figures by Giacomo Serpotta in *Santa Chiara* and the *Badia Nuova;* and a Madonna by Ruzulone (?) in *Santa Maria del Gesù*. Above the town to the S. rises the *Monte Bonifato*, or *della Madonna dell'Autu* (*Alto;* 2707 ft.), whence a magnificent prospect of the Bay of Castellammare is obtained. The house pointed out here as that of *Ciullo d'Alcamo*, the earliest Sicilian poet (13th cent.), is really of much later origin.

Calatafimi (1015 ft.; *Albergo Samuel Butler*, Via Garibaldi, R. 1½ fr., quite unpretending, bargaining necessary), a town with 11,374 inhab., lies high above the valley. Outside the town, to the W., a good footpath ascends to the top of the hill occupied by the *Castle* (1115 ft.). Fine view hence of the temple of Segesta and the extensive mountainous landscape in the environs. *Samuel Butler* (1835-1902), the author of 'Erewhon', did much of his work at Calatafimi, where a street has been named after him. — The battlefield of Calatafimi, where on May 15th, 1860, Garibaldi won his first victory over the Bourbon troops, lies about 2 M. to the S.W.

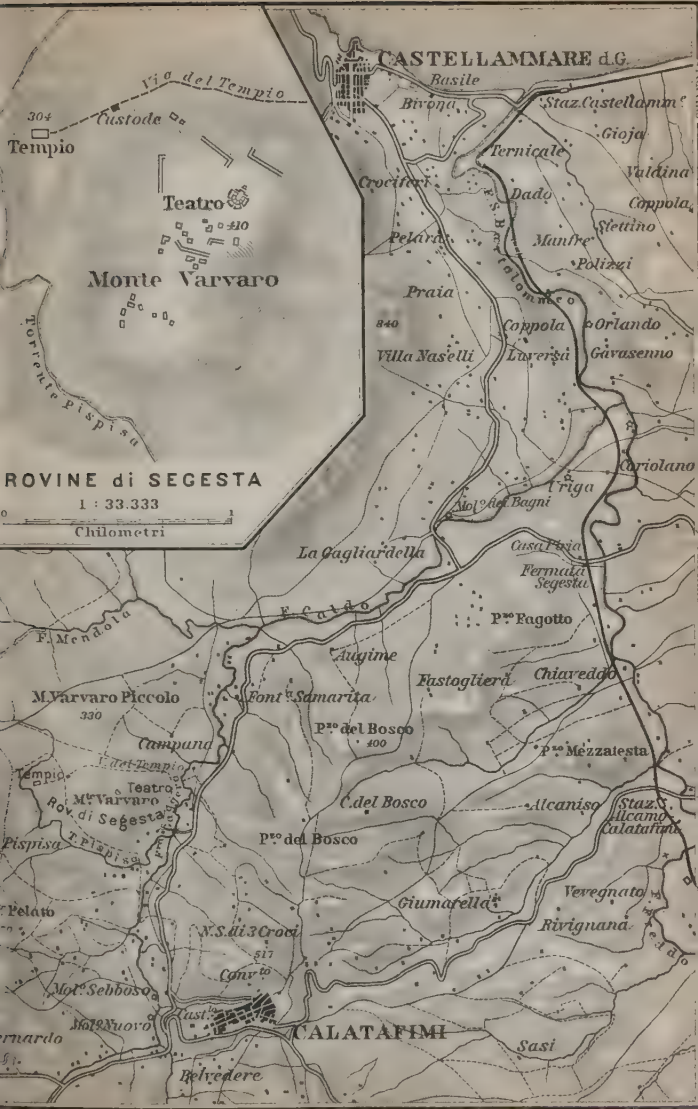
The Ruins of Segesta lie near the highroad uniting Castellammare and Calatafimi, which is joined about halfway between these two towns by the road from the station of Segesta. The best starting-point for a visit to the ruins is Segesta, when a convenient train stops there (comp. p. 342), though carriages are to be found there only at the height of the season. On the other hand carriages are almost always to be had at the stations of Castellammare or Alcamo-Calatafimi (or may be ordered the day before through the landlord of the hotel at Palermo). The highroad is destitute of shade and is therefore hardly to be recommended to walkers.

The whole excursion, including the time spent at the ruins, takes from the station of Segesta 4-5 hrs. (on foot, ca. 6 hrs.); from the station of Castellammare ca. 7 hrs.; from the town of Calatafimi 4-5 hrs. (see p. 343; on foot, 5-6 hrs.); from the station of Calatafimi 3-4 hrs. more are necessary. — Carriages proceed as far as the point where the Gaggera is crossed (see p. 345), 4½ M. from the station of Segesta, 9½ M. from the station of Castellammare, 2¾ M. from the town of Calatafimi, and 8 M. from the station of Alcamo-Calatafimi. Thence to the ruins, an ascent of 35 minutes. *Charges* (a bargain should be made): From Giov. Albertini of Castellammare, for the drive from Castellammare station and back, one-horse 'baroccino' for 1 pers. 5, 2 pers. 9 fr., two-horse carr. for 2-3 pers. 15 fr.; from the station of Segesta and back, 'baroccino' 5 fr., two-horse carr. for 2 pers. 9-10 fr. From Franc. Magro-Lucido or Leon. Denaro, both of Calatafimi, from the station of Alcamo-Calatafimi and back, one-horse carr. for 1 or 2 pers. 10 fr., two-horse carr. for 3 or 4 pers. 15 fr., from the station of Segesta 8 or 12 fr. In each case, fee to the driver extra. Cheaper carriages are frequently to be hired at the stations. — Pedestrians alight at the station of Segesta (where wine may be obtained from the station-master). If the train do not halt there, they alight at Alcamo-Calatafimi and walk along the line back to Segesta (¾ hr.). — The tourist-agencies of Palermo (p. 306) arrange excursions viâ the station of Segesta at the rate of 25 fr. for each person; and on these occasions it is almost impossible to secure a private carriage. — Motor-car from Palermo, see p. 305.

The road from the *Station of Segesta* makes a curve to the W. and after 1¼ M. joins the road from Castellammare (see below; ¼ M. to the S.E. of the sulphur-springs). Following the latter to the S.W. we soon come in sight of the temple, high up on the right, but far from conspicuous. About 1¾ M. from the junction of the roads is a good spring. About 1 M. farther on is a footbridge and a path leading down to the river, opposite a rock-crowned hill. In ⅔ M. more we reach the point where the Gaggera is crossed (see p. 345).

The road from the *Station of Castellammare,* from which a branch, leading direct to the town, diverges to the right after ⅔ M., joins the highroad from Castellammare to Calatafimi after ca. 1¾ M. At a distance of ca. 5½ M. from the station, where the road crosses the rocky ravine of the *Fiume Caldo* (the *Helbesos* of the ancients), we notice on the bank and in the bed of the river six hot sulphur springs. This was the site of the ancient *Thermae Segestanae.* About ½ M. farther on our road is joined on the left by that coming from the railway station of Segesta (see above).

Geogr. Anst. v. Wagner & Debes, Leipzig



Those travelling viâ *Calatafimi* quit the town on the N., leaving the castle (p. 343) on their left. They then follow the Castellammare road, where they soon see the temple to the left, and descend the beautiful, well-watered valley. After about 2 M. the road crosses a brook which flows into the *Fiumara Gággera*, one of the feeders of the Fiume Caldo, just below the *Torrente Pispisa*. About $2^1/_2$ M. from Calatafimi, 4 min. beyond a house surrounded with a mosquito-screen of wire gauze (comp. p. 210), is a second small bridge, where carriages are quitted. Beyond the bridge a broad path descends to the left in 3 min. to a ford over the Fiumara. [After heavy rain, however, the Fiumara must be crossed on horseback or by a footbridge, $^2/_3$ M. upstream, whence a path leads to the N. through private grounds to the Via del Tempio (comp. the Map).] On the other side the narrow Via del Tempio (horse or donkey advisable in the rainy season) ascends direct towards the (25 min.) farm-house on the top, the dwelling of the custodian, who, if desired, will guide visitors to the temple (see below; 1 fr.). Luncheon may be taken on the return to the farm (good drinking-water). The custodian can also provide bread and wine.

Segesta, or *Egesta* as the Greeks usually called it, one of the most ancient towns in the island, was of Elymian, not of Greek origin, and though completely Hellenized after the lapse of centuries, it was almost incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who had settled here near the warm springs rising on the Fiume Caldo (p. 344), and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by Æneas. Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid in 416 B.C., and after the defeat of the latter at Syracuse (p. 435) they turned to the Carthaginians, who destroyed the obnoxious Selinus in B.C. 409 (p. 348). Egesta afterwards allied itself with Agathocles; but in 307 it fell a victim to the ferocity with which that tyrant, after his unsuccessful expedition against Carthage, endeavoured to regain his position of supremacy in Sicily. Most of the inhabitants were massacred, and a new population was settled in the town, which assumed the name of *Dicaeopolis*. During the First Punic War the inhabitants allied themselves with the Romans and changed the name of their town from the ill-omened Egesta (egestas, *i.e.* poverty) to Segesta. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. Verres despoiled the town of the bronze statue of Diana, which had once been carried off by the Carthaginians and restored by Scipio Africanus.

The **Temple, situated on a hill (997 ft.) to the W. of the town, is reached from the farm-house mentioned above by an ascent of 10 minutes. It is one of the best-preserved temples in Sicily, and its simple but majestic outlines in this desolate spot, surrounded by lofty mountains, are profoundly impressive. It is a Doric peripteros-hexastylos of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished,

showing the portions left projecting to facilitate the transport of the stones, and the cella not begun. The temple dates from the second half of the 5th cent. B.C. Length, including the steps, 200 ft.; width 85 ft.; columns with capitals 29 ft. in height and 6 ft. in thickness at the base; intercolumniation 8 ft. As the architraves were beginning to give way, they are secured where necessary with iron rods. At the back the Doric entablature, with guttæ, is in good preservation.

The town itself lay on the *Monte Várvaro*, about 25 min. walk to the S.E. The interesting *Theatre commands a beautiful view. Before us, beyond the stage, rises *Monte Inici* (3490 ft.), more to the left is *Monte Sparagio* (3705 ft.), to the right are the so-called *Bosco di Calatafimi*, the Fiume Caldo with the hot springs of the Thermæ Segestanæ (p. 344), the town of Alcamo, and the gulf of Castellammare. The diameter of the theatre, which is hewn in the rock, is 205 ft., that of the stage 90 ft., and that of the orchestra 53 ft. The seats are divided into seven *cunei* and separated by a *praecinctio*. The twentieth row from the 'præcinctio' is furnished with backs. In front of the proscenium the remains of two figures of satyrs from the Roman period are visible. A few remains of houses with Roman and Greek mosaic pavements have been excavated. — From the right corner of the proscenium a footpath, which becomes somewhat steep towards the end, descends directly to the (6 min.) house of the custodian.

Continuation of Railway. 58½ M. *Gibellina.* — 64½ M. *Santa-Ninfa-Salemi*, the station for the towns of *Santa Ninfa* and *Salemi*, both situated at some distance from the railway. Salemi, the ancient *Halicyae*, on a hill (1450 ft.) about 4 M. to the W., contains 10,759 inhab. and is commanded by a ruined castle. Four tunnels are passed through. The scenery improves.

74½ M. **Castelvetrano.** — Carriages from the station to the town; 'un posto' 50 c. — Hotels (see p. xx; charges should be fixed beforehand). *Alb. Bixio*, Piazza Principe di Napoli, R. 2-3½ fr., with trattoria; *Alb. Palermo-Selinunte*, R. ca. 2½ fr., also with trattoria.

Carriages at *Lombardo's*. Carriage-and-pair to Selinus and back, or to the quarries of Campobello and back, 10-20 fr. for 1-4 persons; to Sciacca and back, 40 fr. Carriages should be inspected before engaged.

By making a very early start (by railway, p. 347) energetic travellers may visit Selinus in the morning and the ancient quarries near Campobello (p. 351) in the afternoon, in time to catch the evening-express from Campobello to Trapani. Pedestrians may proceed due W. from Selinus to the quarries (comp. p. 350), but carriages must go round by Castelvetrano again. Provisions should be taken. — A trip by motor-car from Palermo to Segesta (comp. p. 305) may be extended to Selinus and Campobello. The distance from the point where the Gaggera is crossed (p. 345) to Castelvetrano is 28 M.

Castelvetrano (620 ft.) is a provincial town, with 21,507 inhab., who are hereditary tenants of the fertile and high-lying district

around the town, the property of the Dukes of Monteleone-Pignatelli. The campanile of the church adjoining the Palazzo Monteleone affords an extensive panorama of the surrounding plain. The church of *San Giovanni* contains a statue of John the Baptist by *Ant. Gagini* (1522; apply to the sacristan). The church of *San Domenico* (key at the Municipio) is embellished with stucco figures and legendary scenes by Ant. Ferrara (1577) and contains a marble Madonna by Dom. Gagini. The grammar school contains the small *Museo* of antiquities from Selinus, including an archaic statuette of Apollo in bronze and some interesting terracottas. — About 2 M. to the W. is the Norman church of *Santa Trinità della Delia*, of the 12th cent., lately restored, and now the property of the Saporito family.

From Castelvetrano a railway runs in $^1/_2$ hr. to (7 M.) *Partanna* (1325 ft.; Alb. Centrale), a little town with 14,227 inhabitants.

From Castelvetrano to Selinus. The railway from Castelvetrano to Sciacca (comp. p. 358) was opened in 1910 as far as (8 M. in $^1/_2$ hr.) *Selinunte* (fares 1 fr. 25, 60 c.; return-tickets 1 fr. 85, 85 c.). But as at present there are only three trains daily each way, many will prefer to drive ($1^1/_4$-$1^1/_2$ hr.; comp. p. 346); walking ($2^1/_2$ hrs.) is not recommended. From 2 to 4 hrs. should be allowed for the inspection of the ruins. Provisions, see p. 346. — The railway diverges from the Trapani line to the S.E. of Castelvetrano and gradually descends towards the sea through a fertile but monotonous region, dotted with cork-trees. The station of *Selinunte* is situated on the road about $^1/_4$ M. to the E. of the temples on the E. hill. — Carriages follow the Sciacca road, which crosses the Trapani railway at the S.E. angle of the town and the new railway $^1/_3$ M. farther on. It then skirts the latter and $1^1/_2$ M. farther on, between two mills, crosses the *Modione*. After 3 M. more the highroad to Sciacca bends to the left (comp. p. 358) and a field-road diverges on the right while the Selinus road leads straight on towards the S. About $2^1/_4$ M. farther on it turns to the right and passes the ruined temples on the E. hill (p. 350), near which is the large *Casa Florio* (good wine). After wet weather the valley between this hill and the *Acropolis* on the W. hill is very marshy and can be crossed by the carriage-road only.

The carriage should be engaged to drive to the Acropolis, which should be visited first; then if time (1 hr.) and strength permit the Necropolis, to the W., beyond the Modione (p. 349), may be inspected; and finally we proceed to the temples on the E. hill, where the carriage waits at the Casa Florio. Those who arrive by railway should visit the remains in the same order (unless they intend to walk from the necropolis on the W. side of the Modione to Campobello, comp. p. 350). The company of a guide or custodian is needless, as our Map will be found quite sufficient, especially as a path made by Prof. Salinas, the director of the excavations (p. 322), winds through the ruins to all the points of interest on the E. hill. None of the buildings is enclosed in any way.

A custodian (Custode dei Monumenti) will be found at the E. temples and at the Acropolis. A room ('sala dei visitatori') in the Casa della Commissione (Torre di Polluce) on the Acropolis contains a plan of Selinus for the use of visitors; but no refreshments are to be had and there are no facilities for spending the night here. — Comp. *Hulot & Fougères*, Sélinonte: Reconstitution d'une ville grecque en Sicile (Paris, 1910; 110 fr.).

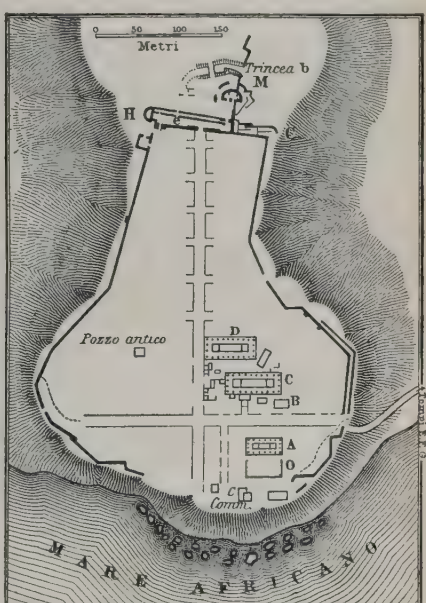
***Selinus** was founded in B.C. 628 by colonists from Megara Hyblæa under Pammilus, and was the westernmost settlement of the Hellenes in Sicily. On an eminence by the sea, 154 ft. in height, to the E. of the river *Selinus (Modione)*, Pammilus erected the Acropolis, behind which, more inland, was placed the town itself. On the opposite hill, separated from the citadel by a marshy valley *(Gorgo di Cotone*, or *Gorgo Galici)*, the credit of draining which is ascribed to the philosopher Empedocles, a sacred precinct was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples in this precinct when Hannibal Gisgon destroyed the town in B.C. 409.

The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians in B.C. 415 and the Carthaginians six years later a pretext for intervening in the affairs of Sicily. Hannibal, as an ally of Segesta, attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa; 2600 only effected their escape to Acragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in B.C. 407, but under the Carthaginian supremacy it never attained to prosperity, and in the First Punic War it was finally destroyed and the inhabitants transferred to Lilybæum (250 B.C.). Since that period it has remained almost deserted, as the district is unhealthy in summer. In the early-Christian period cells were built between the temples and occupied by solitary settlers. The Mohammedans called the place *Rahal el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. The ruin of the temples (called *Pilieri dei Giganti* by the natives) was probably caused by an earthquake, but at what period cannot now be determined. The wild parsley *(sélinon)*, which was represented on the coins of the city, still grows abundantly. The metopes in the museum at Palermo (p. 322) were found here in 1822 and 1892. Systematic excavations are being carried on by the Italian government.

The W. Hill or *Acropolis*, on which lay the earliest town, was entirely surrounded with walls. These walls were destroyed in B.C. 409, but the higher part of them was re-erected two years later, partly with materials from other buildings. This part of the town was traversed by two main streets, running N. and S. and E. and W., from which the other streets diverged at right angles. To the E. of the intersection of the main streets lie the most important ruins of the Acropolis, consisting of four temples all facing the E. As to the date of their erection, see p. 350. It is uncertain to what gods they were dedicated. The three largest temples were embellished with peristyles. The southernmost, known as *Temple A*, had 6 columns at each end and 14 on each side. To the S. of it is the basement *(O)* of a building of unknown purpose. Beyond the line of the main street, running from E. to W., is the small *Temple B*,

Regione Bresciana
C. Bonsignore
Fiume Modione
C. Casa
Pozzo
Mulattiera
C. Atria
Valle del Marcio
Pilone
C. Lazio
C. Bagliazzo
Pizzo Cotellese
Necropoli
Il Giardino
Manicalunga
C.
Gorga di Frascia
Via che dalla Rocca di Cusa conduce a Selinunte
C. Galera
C. della Buffa
C. Garaffo
Re Marinella
Necropoli
Porta ant.
Città antica
53m
Torricella
C. Gaggera
Propilei alla Gaggera
Tempio
Porta ant.
C. Manuzza
C. Floria
Pizzo della Guardia
Monticelli di rena con macchie
ROVINE DI SELINUNTE
Tempi ant.
Staz.
Fontana
Porto antico
Acropoli
Porto antico
C. del Principe
Monteleone Pignatelli
Fontana
Scuro (Marinella)
MARE AFRICANO
Sciacca
Porto Empedocle

which probably had a Doric or Ionic portico but no peristyle. The adjoining *Temple C,* to which the oldest metopes (p. 323) belonged, had 6 columns at the ends (twice 6 at the E. end), 17 on the sides; some of the columns are monoliths. *Temple D* is not so ancient as Temple *C;* it had 6 columns at the ends, 13 on the sides, and a long narrow cella. In front of its S.E. angle is the sacrificial altar. The foundation-walls of numerous other buildings are traceable within the old town, and graves containing skeletons and houses, of a later date, occur also. Crosses chiselled on the overthrown architraves indicate that these last were dwellings of the Christian period. — To the N. of the Acropolis the remains of the fortifications restored by Hermocrates in B.C. 407 have been exhumed, with two round bastions at the E. and W. corners, a projecting semicircular tower *(M;* so-called *Teatro),* and a trench *(Trincèa b).* Capitals and triglyphs from earlier edifices have been built into these. The passages to Trench *b* are not vaulted but covered by the gradual projection of the successive courses of masonry; while the arch of the doorway *e,* in the N. wall of the Acropolis, is not built but hewn out of the stone. To the E. is a well of excellent water, enclosed by cylinders of clay. Three metopes (pp. 323, 324) were discovered near this point in 1892. Farther on lay the town proper, the remains of which are very scanty. — Still farther to the N., on the ridge between the farms of *Galera* and *Bagliazzo,* was a necropolis.



Another necropolis lay to the W. of the Modione, near the house called *Messana* (formerly *Gàggera*), on the hill now called *Mani-*

calunga. The *Propylaea* of the latter necropolis, from the beginning of the 4th cent., used also as a temple (probably of Hecate, to judge from an inscription), were discovered by Cavallari just beyond the river. Since 1891 Salinas and Patricolo have excavated a sacred district behind this, with altars (the largest, 52 ft. in length, between the Propylæa and the temple), grave-steles, and, higher up, a temple without a peristyle but with a cornice in the Egyptian style, identified from an inscription as the *Megaron of Demeter*, dating from the earliest period of the town. Innumerable terra-cotta utensils and statuettes, frequently with traces of painting, and fragments of bronze and glass were discovered here.

From this point to Campobello (p. 351) is a walk of at least 2 hrs. A footpath, the beginning of which is pointed out by the custodian at the necropolis, ascends over the sandy dunes to the N.W. to the Castelvetrano highroad (stradale). We then follow this towards the N. till we reach a path diverging to the left and following the telegraph-posts. — An old path leads from the necropolis due W. through cultivated ground to the ancient quarries of Selinus (guide necessary; comp. the Map).

On the E. Hill lie the huge *Ruins of three temples, but no other remains of any kind. The southernmost, *Temple E*, with 6 columns on the ends, 15 on the sides, was dedicated to Hera. Five of its metopes are in Palermo (p. 323). — The middle temple *(F)*, the columns in which (6 at the ends, 14 on the sides) were connected by stone screens, yielded the two lower halves of metopes discovered by Messrs. Harris and Angell in 1822 (p. 323). The last temple *(G)*, the largest Grecian temple known next to those of Zeus at Girgenti and Apollo at Didyma, was left unfinished, as is proved by the fact that nearly all the columns (8 at the ends, 17 at the sides) are unfluted. According to an inscription it was dedicated to Apollo. The depth of the pronaos is doubled, the cella, with monolithic columns, has three aisles. The most important parts of the temple may easily be visited by a path running from W. to E. According to Puchstein and Koldewey (who practically agree with Benndorf) Temples *C*, *D*, and *F* were built in the first half, part of *G* in the second half of the 6th cent. B.C., Temples *A* and *E* in the beginning, and the rest of *G* in the middle of the 5th cent. B.C.

The following measurements are given approximately in English feet.

	A.	*B.*	*C.*	*D.*	*E.*	*F.*	*G.*
Length of temple including steps	139	28½	230	192	228	216	371
Width of temple including steps	60	15	88	89	91	90	177
Height of columns with capitals	20	11½?	28	24½	33	30	53½
Diameter of columns at the base	4¼	1½?	6	5	7	5¼	11¼
Diameter of columns at the top	3½	1?	5	3¾	6	4	6¼ 1st Period 8 2nd „

	A.	*B.*	*C.*	*D.*	*E.*	*F.*	*G.*
Height of entablature (trabeazione)	9	$3^1/_4$?	14	$13^1/_4$	$14^1/_2$	13	22
Intercolumnia	6	$11'/_2$?	$8^2/_3$	9	8	9	$10^3/_4$
	5		$7^1/_2$	$8^1/_2$	7	$8^2/_3$	$9^1/_4$
Length of cella	82	$11^3/_4$	131	124	135	133	228
Width of cella	25	$11^1/_2$	$29^1/_2$	$26^1/_2$	$37^1/_2$	23	59

Beyond Castelvetrano the train enters a wide moor, which extends nearly as far as Mazara. — 80 M. *Campobello*, about 2 M. to the N.E. of the large ancient quarries, which yielded the material for the temples of Selinus and are now called *Rocche di Cusa* or *Cave di Campobello.*

A visit to the ***Quarries of Selinus** is usually made by carriage from Castelvetrano, in about 3 hrs. The railway is cheaper; and the visit may be made on foot from the station of Campobello in $2^1/_2$-3 hrs. Footpath from Selinus, see p. 350. — The road (Strada Marina; the first road to the right beyond the church, $^2/_3$ M. beyond the railway station) leads to the S. to the Casa Ingham ($1^1/_2$ M. from Campobello), just short of which we see, in the fields to the left, the drum of a column left on the way to Selinus. From the Casa Ingham we go on to the W., passing the Casa Florio, and in 10 min. reach a large fenced-in piece of ground, the long N. wall of which skirts the ancient quarries. — The quarries are peculiarly interesting, for the work in them was suddenly interrupted, doubtless on the capture of the town by the Carthaginians in B.C. 409, and has never since been resumed. The various stages of the process of quarrying are still traceable. A circular incision was first made in the rock, and then hewn out till a space of a yard in width was left free between the solid rock and the monolithic drum of the column. The block was then severed entirely from the rock, and its bed left empty. A number of such drums are lying ready for transport at the bottom of the quarry; others have already been carried for some distance along the road to Selinus. Among the drums, which measure 8-13 ft. in length and about 9-10 ft. in diameter, are some (in the W. part) which correspond exactly with those used for the columns of temple *G* (see p. 350), and were undoubtedly designed for the completion of that building.

83 M. *San Nicola.* Monte San Giuliano is visible to the right (N.). We then cross the river *Delia.*

89 M. **Mazára.** — Hotels. *Alb. Centrale*, R. 1 fr. (restaurant well spoken of); *Alb. Stella.* — British Vice-Consul, *O. Favara Maccagnone.* — Steamboat to Sciacca, see p. 358; embarkation or disembarkation (often difficult) 60 c. (heavy luggage extra).

Mazara, officially styled *Mazzara del Vallo*, a town with 17,615 inhab., is the residence of a bishop. The ancient *Mazara* was originally a colony of the Selinuntians, but, like the mother-city, was destroyed by Hannibal Gisgon in B.C. 409. In 827 the Arabs landed at *Râs el-Belât (Punta di Granitola)*, to the S. of Mazara, with the intention of conquering the island. The ruined *Castle*, at the S.E. angle of the wall which formerly surrounded the town in a rectangle, was erected, or at least strengthened by Count Roger in 1073, who also founded the *Cathedral*, which, however, was rebuilt in the 17th and 20th centuries. At the N. and S. entrances are three ancient sarcophagi (Battle of the Amazons;

Wild Boar Hunt; Rape of Persephone, freely restored); over the high-altar is a Transfiguration by Ant. Gagini; and in a chapel is the sarcophagus of Bishop Montaperto, by Dom. Gagini (1485). Pleasant walk on the Marina. On the river *Mazaras* farther up, into the estuary of which the tide penetrates for a long way, are some grottoes in which the 'beati Pauli' used to meet.

Beyond Mazara we traverse a tract of moorland and enter a richly cultivated district, planted chiefly with the vine. 95½ M. *Bambina.*

102 M. **Marsála.** — Hotels. *Albergo Centrale*, Via Cassero, ¾ M. from the station, R. 1¼-3 fr.; *Albergo Leone*, Piazza del Duomo; *Albergo Stella d'Italia*, Via Neve 18; *Favorita*, Via Neve 19, all (except the Leone) with trattorie.

Carriage from the station to the town, 50 c. each person. — Embarkation or landing 60 c., with luggage 1½ fr. per person.

British Vice-Consul, *Chas. F. Gray.* — Lloyd's Agents, *Pace & Figlioli.*

Marsala is an important commercial town with 57,824 inhab., well known for the somewhat heady Marsala wine which is manufactured here. The principal firms are *Ingham-Whitaker*, *Florio*, and *Woodhouse*, who kindly admit visitors to see their huge and interesting cellars ('baglio') situated on the shore to the S. of the town. For the rest the town, a modern place, offers nothing noteworthy. The *Chiesa Maggiore* contains a beautiful Greek marble vase, eight pieces of tapestry of the 16th cent., and three small reliefs by Ant. Gagini. In the church of the *Carmine* is the monument of Ant. Grignano by Dom. Gagini (1474). The *Municipio* (last door on the right) contains an antique animal-group from Motya, a tiger devouring a bull; above is a Phœnician inscription. There are also some antiquities from Lilybæum in the *Biblioteca Comunale* and in the small museum of *Mr. Gray*, the British vice-consul (generally accessible to strangers). — A celebrated procession takes place here on Maundy Thursday in the afternoon.

Marsala occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the *Porta di Trápani*. The ravine in front of the latter and the fields beyond contain caverns and graves, and the *Convento dei Niccolini* (no admission), to the S.E. of the town, contains Phœnician tombs with Byzantine pictures; in the neighbouring 'latomie' (comp. p. 442) are Christian tombs and grave-chambers. Other relics are the old harbour to the N., where the salt-works (p. 354) are now situated, and a few fragments of houses and walls on the coast of *Capo Boéo* (or *Lilibéo*), the westernmost point of Sicily. A bust of Garibaldi has been erected outside the *Porta Nuova*, where he landed on May 11th,1860, and began his famous progress through the island, which ended in a few weeks with the overthrow of the Bourbon supremacy (comp. p. 296). In the field to the left on the promontory stands the church

of *San Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla* (key at the Municipio). The Cumæan Sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybæum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 279, after which he quitted the island. In 249-241 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybæum was a very handsome city and the seat of government for half of Sicily. From this point the Roman expeditions against Africa, and also those of Don John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa-Ali*, harbour of Ali. Charles V. caused stones to be sunk at the entrance to the harbour, with a view to deprive the Berbers of one of their favourite haunts.

On the small island of **San Pantaléo**, situated in the shallow '*Stagnone*' near the coast, about 6 M. to the N. of Marsala (boat thither from Marsala 5-7 fr.), was anciently situated the Phœnician emporium of **Motya**. Excavations were begun here in 1907. The foundations of old walls round the island and remains of the gates on the S.W. and N.E. (where the island was connected with the mainland by a causeway) are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. The necropolis lay on the mainland opposite. In B.C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 700 vessels, and the Carthaginian admiral Himilco totally routed. It was with a view to repair this loss that the Carthaginians founded Lilybæum.

From Marsala a steamer plies twice weekly to Pantelleria. The boat of the Società Sicania runs on Thurs. direct in 6 hrs., returning the same night; that of the Società Nazionale (comp. p. 358), starting at noon on Frid., runs viâ Mazara and Sciacca in 18 hrs. and returns on Mon. morning. [Another boat of the Soc. Sicania runs from Porto Empedocle on Thurs. in 8 hrs.]

Pantelleria, an island of volcanic origin, 32 sq. M. in area, belonging to Italy, is situated 60 M. from Sicily and 40 M. from the African coast. The extinct crater in the interior of the island rises 2740 ft. above the sea; at its N. base is an alkaline lake. Numerous 'fumaroli', emitting steam, and hot mineral springs still afford evidence of volcanic agency, which in 1891 overtly revealed itself in a submarine eruption barely 3 M. to the N.W. of Pantelleria. The inhabitants (9000) are engaged in fishing and agriculture. In spite of a scarcity of fresh water the island is fertile; the chief export is raisins. The chief village (3650 inhab.) lies on the N.W. side of the island, on the only harbour, which is shallow and is approached by a narrow channel. The steamers anchor in the open roads. The citadel contains an Italian penal colony.

Pantelleria has been inhabited since the earliest antiquity. Traces of a prehistoric population have been found on the coast in the district of Sesi, $1^3/_4$ M. to the S. of the harbour, *viz.* in the low round towers constructed of unworked blocks of lava and enclosing tomb-chambers. These towers, known as *Sesi*, are allied to the nuraghi of Sardinia (p. 451). The settlement of this neolithic population, with a huge rampart of lava-blocks on its E. side, has been discovered on the plateau above. This island was colonized by the Phœnicians probably at the same date as Malta. It was captured by the Romans in B.C. 255 and finally wrested from the Carthaginians in B.C. 217. The chief town, named *Cossura*, lay on and beside the hills of San Marco and Polveriera, 1 M. from the harbour, where fragments of the walls, tombs, and cisterns are still to be seen. About 700 A.D. the Arabs annihilated the Christian population of the island; in 1123 the island was captured by Roger; and in 1553 the chief village was taken by the Turks. The present dialect is essentially

Sicilian (p. 290); only the local names remain Arabic. — In 1911-12 Pantelleria was used as a dépôt for Turkish prisoners of war taken by the Italians in Tripoli.

From Marsala to Trapani the train skirts the sea-coast. To the left is the *Stagnone* (see p. 353), with the islands *San Pantaleo, Santa Maria, Isola Grande* or *Isola Lunga*, and others. In the distance are the mountainous *Favignana, Levanzo*, and others of the *Ægades Islands* (*Isole Egadi;* see p. 356). — On the coast are extensive salt-works.

There are 45 private salt-works between Marsala and Trapani, for the Italian government salt-monopoly does not extend to Sicily. The sea-water is pumped into the salt-pans, which are about 10 sq. yds. in area and 15 inches deep; when the water evaporates in summer the deposited salt is first dried in small conical heaps, then piled in mounds of about 300 tons each, and finally ground by windmills. The annual production is about 200,000 tons, exported chiefly to Norway, Sweden, Canada, and the United States.

$105^1/_2$ M. *Spagnuola.* Beyond ($109^1/_2$ M.) *Ragattisi* the train crosses the *Birgi*, the ancient *Acithius*. Here, in the plain of *Falconaria*, Frederick II. of Sicily routed the united French and Neapolitan armies and took Philip of Anjou prisoner on Dec. 1st, 1299. — $112^1/_2$ M. *Marausa.* — 118 M. *Paceco;* the town, founded in 1609 and noted for its cucumbers and melons, lies to the right of the railway. The train passes extensive salt-works, in which the salt is stored (see above), and skirts the base of *Monte San Giuliano* (p. 356).

121 M. **Trápani.** — Hotels. *Grand-Hôtel*, at the harbour, opposite the statue of Garibaldi (Pl. 8), R. 4, B. $1^1/_4$, déj. 3, D. $4^1/_2$ (both including wine), pens. 10 fr., with café-restaurant; *Albergo Trinacria* (Pl. a), Piazza del Teatro, with trattoria, R. $2^1/_2$ fr.; *Albergo Milano* (Pl. b), Via Neve 21.

Carriage from the station to the town, 75 c. each person. — Omnibus (in 25 min.) from the harbour (Piazzale Cappuccini) to the *Madonna dell'Annunziata* (p. 355), every 20 min., 10 c. — Motor Omnibus to *Paparella* and *Monte San Giuliano* from the Post Office (Pl. 7) at 8.30 a.m. & 5.30 p.m. in $1^1/_2$ hr. (fare 1 fr. 60 c.; tickets should be secured in good time); Monte San Giuliano may be reached also by motor-car from the Grand-Hôtel, by three-horse carr. (20-30 fr.), or on horseback ($2\text{-}2^1/_2$ fr., with 50 c. to the horse-boy). — Diligence to *Calatafimi* (p. 343; 22 M.), viâ Napola and Fulgatore, in $5^1/_2$ hrs. (2 fr. 60 c.); to *Capo San Vito* in 7 hours.

British Vice-Consul, *L. M. Marino.* — Lloyd's Agents, *G. Serraino e Figli.*

Trapani, the ancient *Drepana* (from *drepanon*, a sickle), so called from the form of the peninsula, a prosperous town with 37,655 inhab., lies at the N.W. extremity of Sicily, and is the seat of a prefetto and a bishop. The harbour is good and the trade of the place not inconsiderable (exportation of salt to Sweden and Norway). Coral, shell-cameos, and alabaster works are specialties of Trapani. The churches are open all day.

In ancient times it was the seaport of Eryx (Monte San Giuliano), but was converted into a fortress by Hamilcar Barca about B.C. 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian ad-

1:35.000
0 500 1000
Metri
Torre di Ligny
Scog. di Tramontana
V. Garibaldi
V. XXII Gennajo
V. Spalti
Staz.
Pzza Capp.
Corso
Lazzaretto
1 Largo S. Agostino
2 Cattedrale (S. Lorenzo)
3 Istituto Tecn. e Naut.
4 S. Maria di Gesù
5 S. Nicola di Bari
6 Piazza Vitt.o Emanuele
7 Posta e Telegrafo
8 Monumento Garibaldi
Saline
S. Gusmano
Tonnara S. Giuliano
Cimitero
C. Bordovela
Cimitero
C. Vita
Scoglio del Mal Consiglio
TRAPANI
Quartarari
Madonna dell'Annunziata
C. Demaniale
Staz.
Lazzaretto
Lanternino
Faro Colombaia
PORTO
Saline
C. Nasto
Xitta
C. Calvino
Re Mosto
Re Gustelle
MONTE S. GIULIANO
Re Mattogna
Malascala
Pno dei Cappuccini
Cappuccini
Re Fico
S. Anna
Pzo Argenteria
C. di Torrebianca
Pa S. Giovanello
C. Cantello
C. Moharta
C. Biaggini
C. Gianformaggio
C. Patrico
Re Fontanelle
C. Figarotta
C. Burgarella
C. del Pigno
C. Accardo
C. Ali
C. Burgarella
La Stella
C. la Garitta
C. Moschillo
C. Napoli
Paparella

miral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Colombaia). On this occasion the Carthaginian fleet, laden with stores, was destroyed in March, 241, off the Ægades Islands, not far from the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered and was several times a royal residence. An idle tradition relates that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however, a historical fact that Peter of Aragon, touching here on Aug. 30th, 1282, on his return from Africa with his fleet, was welcomed as a deliverer. — It was to a woman of Trapani that Samuel Butler (comp. p. 343) ascribed the composition of the poem in 'The Authoress of the Odyssey' (1897).

Beyond a few handsome buildings in the baroque style Trapani contains little of interest. At the E. end of the Corso stands the *Chiesa Nazionale*, a building of 1638, elaborately adorned with marble and stucco in the 18th century. To the left of the church is the *Istituto Tecnico e Nautico* (Pl. 3). The *Cattedrale San Lorenzo* (Pl. 2), farther on in the Corso, possesses a Crucifixion by Van Dyck (4th chapel on the right), freely retouched. — We now return to the E. end of the Corso; opposite, in the Via Torrearsa, is the *Municipio*. In the small square to the S. rises the church of *Sant'Agostino*, once a Templars' church, with curious architectonic decorations and a beautiful rose-window (14th cent.). We proceed to the E. through the Via Sant'Agostino and across the Largo Sant'Agostino (Pl. 1) to the Via San Pietro, on the left side of which is the church of *Santa Maria di Gesù* (Pl. 4), containing a Madonna, probably by Andrea della Robbia, in a marble frame of 1521 (to the right of the high-altar). — From the façade of Santa Maria di Gesù we follow the Via Sant'Elisabetta to the N. to the Via San Michele, in which is the *Oratorio di San Michele*, with a representation of the Passion, executed in coloured wooden groups by Trapanian artists of the 17th century. — We now return to the Via San Pietro, in which we soon reach, to the right, the church of the *Madonna della Luce*, which possesses a portal dating from 1509 (now built up). A little farther on the Via Carrara leads to the left to the *Via della Giudecca*, or former Jewish quarter, which contains an old house with a tower *(Lo Spedadello)*, illustrating the curious mingling of architectural styles which characterized the 15th century. — At the W. end of the Via Garibaldi is a Norman portal, a little to the S. of which is the church of *San Nicola di Bari* (Pl. 5), containing statues of saints belonging to the school of the Gagini (1560; behind the high-altar). — A *Statue of Victor Emanuel II.*, by Dupré, was erected in 1882 in the Piazza Vittorio Emanuele (Pl. 6), through which leads the road to Monte San Giuliano (p. 356).

At the extremity of the new quarter to the E. of this point lies the old convent of the Madonna dell'Annunziata ($1^1/_2$ M.; omn.,

see p. 354). The *Principal Church,* founded in 1332, which contains a famous and much bedizened statue of the Madonna (probably by Franc. Laurana), has been modernized, but the fine architecture of the *Cappella del Cristo Risorto,* founded in 1476 by the seamen's guild, on the N. side, has been preserved, even on the exterior (sacristan in the convent behind the church; gratuity). In the rooms of the convent is housed the *Museo Pèpoli* (open free on Sun., 11-2), with coral and ivory carvings, a natural history collection, and a picture-gallery. The last includes Jacob's Dream and St. Albert, by *Carreca,* Heads of Apostles by *Ribera,* and interesting 14th cent. representations from the ceiling of Sant'Agostino.

A pleasant walk may be taken in the shady Viale Regina Elena skirting the harbour, adorned with a *Statue of Garibaldi* (Pl. 8), by L. Croce, and on to the *Torre di Ligny,* $^1/_2$ M. from the harbour.

The *Excursion to Monte San Giuliano occupies fully half-a-day. Omnibus, etc., see p. 354. Those who walk or ride require 2-3 hrs. for the ascent. The route passes the Madonna dell'Annunziata (p. 355), and walkers should use the omnibus to this point. Here the road to Monte San Giuliano diverges to the left from the high-road; pedestrians may ascend from it to the left by a steep footpath following the telegraph-wires on the W. side of the mountain. The footpath should be used in ascending (when not too wet), but riders should descend by the road. The precipitous slopes are beautifully wooded at places. Midway is the small but fertile *Piano dei Cappuccini.* Motor-cars skirt the E. side of the mountain, passing the houses of *Paparella,* and ascend from the N.

Monte San Giuliano, the *Eryx* of antiquity, is an isolated mountain, 2465 ft. in height. On its summit is situated a small town (*Modern Hotel,* Via Vitt. Emanuele, a branch of the Grand-Hôtel at Trapani, R. 2-2$^1/_2$ fr., *Alb. Cordici,* Via San Francesco, clean, R. 1$^1/_2$ fr., both with restaurants, bargaining advisable), which is rapidly falling to decay. The number of inhabitants (5781) decreases year by year. On account of the cold mists the men of this district generally wear the 'cappa' or hood, met with throughout Sicily. At the W. entrance of the town stands the *Cathedral,* restored in 1865, only the W. bays of which are old (15th cent.). The high-altar dates from 1513, and in the fourth chapel to the right is a fine statue of the Madonna by Franc. Laurana (1469). In the *Biblioteca Comunale* is a small museum, with a relief of the Annunciation by Ant. Gagini (1525). From the cathedral we ascend through the town to the old towers recently rebuilt and fitted up as a residence by Count Agostino Pepoli (generally closed, owing to the absence of the count), and then to the ivy-clad *Castle* (partly used as a prison). The rugged rock on which it stands commands a noble prospect of land and sea. To the W. at our feet lies Trapani, and beyond it are the Ægades Islands: Maritimo (ancient Hiera; with the Monte Falcone,

2245 ft.), the most distant; to the left, nearer us, Favignana (Ægusa, 1070 ft.); on the right Levánzo (Phorbantia, 950 ft.). All these belonged to the Genoese family of the Pallavicini from the middle of the 17th cent. till 1874, when they were bought by Sig. Florio of Palermo. The islands are the seat of the chief tunny-fishery of Sicily. Towards the S. stretches the fertile coast-plain, with Paceco (p. 354); in the background is Marsala. Towards the E. tower the mountains of San Vito: from S. to N., Sparagio (3640 ft.), Speziale (3020 ft.), Passo di Lupo (2825 ft.), Sauci (2295 ft.), and Monaco (1700 ft.); in front of them the conical peninsula of Cofano extends into the sea, which bounds three sides of the mountain. Toward the S.W., in winter, Cape Bon in Africa is sometimes, and the island of Pantelleria (p. 353) frequently visible.

Throughout antiquity Mt. Eryx was highly venerated as the mountain of *Venus Erycina*, a deity in whose worship all the people of the Mediterranean united. On its summit once stood a temple of Astarte, erected by Elymian and Phœnician settlers and served by numerous priestesses. Melkarth also was worshipped here. The Greeks therefore believed the temple to have been founded by Hercules, and Dorieus, son of King Anaxandridas of Sparta, undertook, as a Heraclid, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egestans. Around the temple there sprang up a settlement, the massive walls of which may still be recognized below the present town-walls. Pyrrhus deprived the Carthaginians of the possession of the temple as long as he was in Sicily. At the beginning of the First Punic War the inhabitants of the town beside the temple were transferred to the peninsula of Trapani by the Carthaginians, who posted a strong garrison in their place. In B.C. 248 the Romans succeeded in surprising this garrison. Hamilcar Barca thereupon besieged the town and temple, which were bravely defended by the Celtic mercenaries on behalf of Rome, but at the same time plundered by them. The Carthaginians were in their turn surrounded from below by the Romans, who afterwards restored the temple, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, like Rome, had been founded by Æneas). According to some the temple was founded by Dædalus, and the town by Eryx, the son of Venus and Butes. The present name is derived from the tradition that when the town (then a notorious nest of pirates) was besieged by King Roger he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the castle, the so-called *Ponte* or *Arco del Diavolo*, and the '*Fountain of Venus*' in the castle-garden, an ancient reservoir, $11\frac{1}{2}$ ft. in width and 23 ft. in depth. Of the Phœnician ramparts surrounding the settlement near the temple, which corresponds with the present town, considerable portions still exist beneath the present town-wall, between the *Porta Trapani* and *Porta Spada*, consisting of huge blocks in courses of equal height. Some of the blocks bear Phœnician characters. The wall was defended by eleven towers at unequal intervals. Several postern-gates are extant; the main entrance to the town was obviously between the Monte di Quartiere and the Porta Spada, where in the interior of the town the walls of the approach can be traced towards the right.

27. From Castelvetrano (Selinus) to Girgenti.

69 M. Road: diligence twice daily viâ Menfi to (29½ M.) *Sciacca* in 7-8 hrs. (fare 5 fr. 80 c.), thence to Porto Empedocle once daily in 11½ hrs. (fare 7¾ fr.). Carriage (two days), about 80 fr. Return-tickets, including diligence and 3rd class railway fare between Palermo (Lolli) and Sciacca, 15 fr. 50 c. A narrow-gauge railway is being constructed to Porto Empedocle viâ Selinunte, Menfi, Sciacca, Ribera, Montallegro, and Siculiana (comp. p. 347). — This route is not so safe as might be wished.

Steamers of the *Società Nazionale di Servizi Marittimi* ply from Mazara (Palermo, Marsala) to Sciacca on Tues. and Frid. afternoons in 3¼ hrs. (returning on Sun. morning and Mon. evening), from Sciacca on Mon. evening to Porto Empedocle in 2¾ hrs. (returning on Sun. morning), and from Sciacca to Pantelleria (p. 353) on Frid. night. A boat of the *Società Sicania* runs from Mazara (Trapani, Marsala) to Sciacca every Mon. afternoon in 3½ hrs. and thence on to Porto Empedocle (returning on Sat.). As, however, landing on the S. coast of Sicily is difficult and the steamers small, this voyage may prove rather a severe test of the traveller's seaworthiness. Punctuality of service cannot be reckoned on. Landing or embarkation at Sciacca 1 fr.

The ride or drive along the highroad from Castelvetrano to Sciacca, from which the road to Selinunte diverges after 5 M. (p. 347), takes 7-8 hrs. About halfway we pass the town of *Menfi* (400 ft.), with 10,888 inhab., near which the stones for the metopes of Selinus appear to have been quarried. The route along the shore to Sciacca from the rail. station of Selinunte (p. 347), where the riding-animals should be ordered to be in waiting, is about the same length. We traverse wheat-fields and vineyards to the *Fiume Belice* (the ancient *Hypsas*), which we cross at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. Menfi lies a little to the left.

Sciacca *(Albergo Nuova Italia; Rizzuto)*, with 24,645 inhab., situated on an abrupt eminence (260 ft.) on the coast, occupies the site of the *Thermae Selinuntinae* of antiquity. The modern name is of Arabic origin (*'Shâkkah'*). Tommaso Fazello (d. 1570; p. 300), the father of Sicilian historiography, was born here. In the middle ages Sciacca was a place of some importance, being a royal and not merely a baronial town; Frederick II. of Aragon erected the still existing walls about 1330. Powerful nobles, however, also resided here, the ruins of whose castles are still to be seen, the most extensive on the E. end of the town-wall. Here rise the ruins of the castle of the Luna family, whose feuds with the Perollo family, the so-called Caso di Sciacca, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* is said to have been founded by Julietta, the daughter of Roger I. Above the altar of the fourth chapel to the right is a fine Madonna by Franc. Laurana (1467), with traces of the original colouring. The

church of *Santa Margherita* (16th cent.) has a fine marble N. portal of 1468 and an altar ascribed to Franc. Laurana, with a figure of the saint. Near the castle of the Lunas is the tiny Norman church of *San Niccolò*. The finest view is afforded by the tower of *San Michele*. The *Casa Sterepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the *Marchese San Giacomo*.

Monte San Calogero (1272 ft.), an isolated chalk cone, 3 M. to the N.E. of Sciacca, deserves a visit on account of the curious vapour-baths adjoining the convent of Santuario on its summit. These are reached in ca. 2 hrs. by a road making a wide bend to the N., but there is also a shorter bridle-path. These *Bagni di Monte San Calogero*, like the hot salt springs (88° Fahr.) of the *Valle de'Bagni*, between Sciacca and the mountain, attract numerous patients in summer. The construction of the grottoes with the vapour-baths (*Le Stufe;* temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain was called in ancient times *Mons Kronios*. In the middle ages the discovery of the efficacy of the baths was attributed to San Calogero (mod. Greek *Kalógeros*, monk), and most of the baths in Sicily are accordingly named after that saint. The island of Pantelleria (p. 353) is distinctly visible from the Monte San Calogero. — On July 18th, 1831, a volcanic island (*Isola Ferdinandea*), 4-5 M. in circumference, with a crater, rose from the sea between Sciacca and Pantelleria, but on Jan. 12th, 1832, it entirely disappeared. In 1864 symptoms of a submarine eruption were again observed. There is a shoal at this point. Not far from it a valuable coral reef was discovered in 1875, which attracts many hundreds of coral-fishers.

From Palermo to San Carlo viâ Corleone and Chiusa Sclafani, 66½ M., narrow-gauge railway (station, see p. 303) in 6¼ hrs. (fares 9 fr. 10, 5 fr. 55 c.). From Chiusa Sclafani a diligence runs daily to (32½ M.) Sciacca in 8½ hrs. (return-tickets from Palermo to Sciacca, incl. diligence, 14 fr. 55, 10 fr. 65 c.). — Beyond (3½ M.) *Corsari* and (5½ M.) *Villabate* the train ascends the valley of the *Ficarazzi* to the S. — 10 M. *Misilmeri* (Arabic 'Menzil el-Emir', quarters of the prince), see p. 339; 15 M. *Bolognetta;* 17½ M. *Mulinazzo;* 19½ M. *Baucina*. — 21¾ M. *Villafrati*. About 3 M. to the N.W. are the baths of *Cefalà-Diana* (called 'Gefala' by the Arabs), at the base of a lofty hill, crowned by the *Castello di Diana*. — 22½ M. *Mezzoiuso;* 25½ M. *Godrano;* 29½ M. *Ficuzza*, with a former royal hunting-lodge. To the S. rises the mountain-ridge of *Rocca Busambra* (5300 ft.), with the woods of *Cappelliere*. — 31 M. *Bifarera;* 33½ M. *Scalilli*. On the hill is the ruined Saracenic fort of *Calata Busambra*. — 38½ M. *Donna Beatrice*.

42½ M. **Corleone** (*Albergo Stella d'Italia*, R. 1½ fr.), with 16,088 inhab., is a town of Saracenic origin (*Kurlián*), where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou.

Beyond Corleone the line continues to run toward the S. for 24 M. more, at first skirting the rocky walls of the *Monte Cardellia* (4150 ft.). 45 M. *Censiti;* 46½ M. *Ridocco;* 48½ M. *Campoflorito;* 51½ M. *Tarucco*. — 53 M. *Contessa Entellina*. The town of this name (1875 ft.), which is an Albanian settlement with 2646 inhab., lies 3½ M. to the W. It takes its surname from the ruins of *Entella*, situated on the bank of the *Belice Sinistro*, 5 M. to the N.W., and accessible from the S.E. only. Entella was an Elymian town, of which mention is made in the Trojan-Sicilian myths. In 403 B.C. it was taken by surprise by the Campanian mercenary troops of Dionysius I. — The line now sweeps round to the S.E. to (58½ M.) *Bisacquino*, a town of 10,330 inhab., which is also the station for *Palazzo Adriano*, situated to the W. (diligence in 2½ hrs.). We

again turn toward the S. 60½ M. *Chiusa Sclafani* (6800 inhab.; see below). — 66½ M. *San Carlo*, on the *Fiume della Verdura*, on which, ½ M. to the E., are the ruins of *Agristia*, the ancient *Scirthaea*. — A prolongation of the railway to Sciacca is projected. The road leads to the S. to *Burgio*, the principal church of which contains a picture by Ribera, while the Franciscan church contains a statue of St. Vitus by Ant. Gagini (1520). At *Ribera* (see below) we join the road from Sciacca to Girgenti.

The old highroad from Chiusa Sclafani (see above) leads to the W. to *Giuliana*, with a castle of the Hohenstaufen and a church in the Norman style. Numerous agates are found in the vicinity. Thence the road goes on to (12 M.) *Sambuca Zabut* (1215 ft.), a well-built town with 10,345 inhab., which under the name of *Rahal Zabuth* belonged to the monastery of Monreale in 1185. From Sambuca the road proceeds to the W. by the (6 M.) pass of *Sella Misilbesi* (*Portella Masalbesa;* 935 ft.), where it unites with the road from *Partanna* (p. 347) and *Santa Margherita* (7958 inhab.), and then leads S.E. to (15 M.) *Sciacca* (p. 358).

From Sciacca to Porto Empedocle, about 40 M., a fatiguing drive or ride of 11-12 hrs. We cross the *Fiume della Verdura*. Inland, to the left, on a precipitous height, on the right bank of the river, stands *Caltabellotta* (3110 ft.; diligence from Sciacca in 4½ hrs.), a small town (6640 inhab.) with a Norman cathedral. The name of the place, meaning 'castle of the cork-oaks' (ballût), dates from the Saracens, who captured it about 840. About 1¼ M. to the S.E., near *Sant'Anna* (885 ft.), probably lay *Triocala*, celebrated as the stronghold of the slave-leaders, Tryphon and Athenion, in the Second Servile War, B.C. 104-99. — On the left bank lies the small town of *Ribèra* (Alb. Flora), where the statesman Francesco Crispi (1819-1901) was born. Farther on we cross the river *Platani* (ancient *Halycus*) and reach, having accomplished about half the journey, —

Montallegro (Albergo Caldarone), a place consisting of two villages, the older on the hill, now deserted owing to want of water, and the newer lower down.

On the *Capo Bianco* (100 ft.), between the Platani and Monte Allegro, once lay *Heracleia Minoa*. At first *Macara*, a Sikanian town, stood here; it then became a Cretan and Phœnician settlement *(Ras Melkart)*, the Greek *Minoa*. It was next colonized by Lacedæmonians under Euryleon, successor of the Dorieus who was slain at Eryx, and received the name of *Heracleia Minoa*. It was, however, generally in possession of the Carthaginians. Coins bearing the old Phœnician inscription 'Ras Melkart' are still extant. When it was finally destroyed is unknown. Fragments of the ancient town-wall, the theatre, and the necropolis were unearthed in 1907.

A road leads from Montallegro to (15½ M.) Porto Empedocle, passing (6¾ M.) the small town of *Siculiana* (7048 inhab.), with a prehistoric necropolis. In 1912 a section of the narrow-gauge railway mentioned on p. 358 was opened between Siculiana and Porto Empedocle.

Porto Empedocle, and thence by railway to *Girgenti*, see p. 364; the distance by road is about 4½ M., but it is all uphill (diligence in about 2 hrs.).

28. From Palermo to Girgenti and Porto Empedocle.

Railway from Palermo to *Girgenti*, 84½ M., in 4¼-6½ hrs. (fares 15 fr. 80, 11 fr. 5, 7 fr. 10 c.; express fares 17 fr. 40, 12 fr. 15, 7 fr. 90 c.). The morning-express and the afternoon-express in the reverse direction (the latter with dining-car from Roccapalumba, comp. p. 372) have through-carriages of the first and second class. — From Girgenti to *Porto Empedocle*, 5½ M., in 20-25 min. (fares 1 fr. 5, 75, 50 c.).

The railway traverses the fertile plain of the coast (stations *Ficarazzelli* and *Ficarazzi*) to *Bagheria* (p. 340), and runs thence between the sea and the hills, passing through several short tunnels. 10 M. *Santa Flavia Solunto*, station for Soluntum (p. 341). 11¾ M. *Casteldaccia*. — 13 M. *Altavilla* or *Milicia;* about 1 M. to the S.E. of the station, on a hill above the road, stands one of the oldest existing Norman-churches, called *La Chiesazza*, founded by Robert Guiscard in 1077. A number of 'tonnare' (for catching the tunny-fish, see p. 465) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered or is about to enter the nets, and is a signal for a general onslaught of the fishermen. — 17 M. *San Nicola;* 20 M. *Trabia*, a fine old castle on the coast. Then a bridge over the *Fiume San Leonardo* and a tunnel.

23 M. **Termini Imerese** (*Rail. Restaurant*, indifferent; **Grande Albergo delle Terme*, R. 3½-5, B. 1¼, déj. 2½, D. 4, pens. 9-12, omn. ½ fr.; motor-cars for hire at the Garage Imera, comp. p. 362), one of the busiest provincial towns of Sicily, with 20,319 inhab., is situated on a promontory. It is frequented as a watering-place. The houses of the nobility lie on the hill, those of the merchants on the E. side. The macaroni (pasta) of Termini is considered the best in Sicily.

Termini *(Thermae Himerenses)*, probably an ancient Phœnician seaport, was founded as a town by the Carthaginians in B.C. 407, after the destruction of Himera. It soon became Hellenized but remained under Carthaginian supremacy. In 307 it was conquered by Agathocles, the tyrant of Syracuse (B.C. 360-289), a native of the place. In the First Punic War it was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of considerable importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

Termini was celebrated as a watering-place by Pindar (5th cent. B.C.). Its well-equipped baths, connected with the imposing Albergo delle Terme, lie on the W. side of the town (*i. e.* that farthest from the rail. station) and are fed by warm saline and radioactive springs (106° Fahr.). Behind the hotel a winding road ascends to the upper town. On the E. side of the hill lies a bath-house founded by Ferdinand I. The *Cathedral (La Matrice)* contains a crucifix painted by Ruzulone (p. 303), and *Santa Maria della Misericordia*

has a fine triptych of 1453, perhaps by Gasparo da Pesaro. The old *Ospedale dei Benfratelli* (fine Gothic windows in the hall), in the Via Cavalieri, contains antiquities and paintings by early-Sicilian masters. Above the town, near La Matrice and the Porta di Palermo, lies the *Villa della Città* or *Villa Palmeri* (open 7-1 & 5-7), with beautiful grounds and a superb view. The adjacent Roman remains are insignificant. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, on the way to Caccamo (see below), was destroyed in 1438. Its remains from *Brucato* (where the collecting-basin is still extant) downwards merit a visit on account of the remarkable fertility of the surrounding district.

On a rocky slope above the Fiume San Leonardo, 7 M. to the S. of Termini (diligence), lies *Caccamo* (1710 ft.; 12,324 inhab.), commanding a fine view. — The ascent of the precipitous *Monte San Calogero* (4085 ft.) is recommended (8-9 hrs. from Termini). The adjoining *Monte Castellaccio* (1810 ft.), where remains of early fortifications have been discovered, is the supposed site of the ancient *Hippana*.

From Termini to *Messina*, see R. 32.

From Termini to Leonforte, 95 M.: motor-omnibus viâ Cerda, Caltavuturo, Donalegge, and Petralia to Gangi in $6^1/_4$ hrs. (fares 15 fr. 50, 11 fr. 85 c.); from Gangi viâ Sperlinga to Nicosia in 2 hrs. (4 fr. 45, 3 fr. 45 c.); and from Nicosia to Leonforte in $2^3/_4$ hrs. (5 fr. 85, 4 fr. 45 c.). This road was once the route usually pursued by the Arabs on their predatory incursions from Palermo into the interior. It ascends the valley of the *Fiume Torto* to ($11^1/_2$ M.) *Cerda* (p. 363), crosses the mountain, and descends to the valley of the *Fiume Grande* and to the station for the high-lying little town of *Sclàfani* (2660 ft.), formerly a fortress of the Sclafani, which possesses hot springs of some repute (bare and uninviting bathrooms) and a church containing an antique sarcophagus with Bacchic reliefs. Sclafani has no drinking-water. — Farther on is ($25^1/_2$ M.) **Caltavuturo** (2080 ft.), a little town with 5763 inhab., situated below the ruins of the Saracenic fortress of *Kalat Abi Thaur*, which was taken by Roger I. — The road next describes a wide curve on the foot-hills of the *Madonia Mts.* (p. 383) and leads to the E. to ($38^1/_2$ M.) *Donalegge*. — About 3 M. to the N. of Donalegge (connecting diligence in 1 hr.), on a rock 3000 ft. in height, lies **Polizzi** *(Albergo Centrale)*, surnamed *La Generosa*, a town of considerable importance in the middle ages, now containing 7711 inhabitants. The church of Santa Maria del Gesù contains an admirable triptych in the style of Memling or Van der Goes, representing the Madonna between angelic musicians (lifesize), with SS. Catharine and Barbara on the wings. In the Chiesa Maggiore are the relics of the Arca di San Gondolfo by Dom. Gagini (1482), with a recumbent figure of the saint. Near the town rise the *Himera Meridionalis (Fiume Salso)* and the *Himera Septentrionalis (Fiume Grande)*, which the ancients believed to possess one common source.

From Donalegge we go on viâ Castellana (2490 ft.) to ($45^1/_2$ M.) *Petralia Sottana* (3280 ft.; Albergo Centrale), with 6330 inhab. and some industries, and to ($47^1/_2$ M.) *Petralia Soprana* (3765 ft.), both situated in a fertile district with imposing mountainous environs, perhaps occupying the site of the ancient *Petra* or *Petrinae*. — To the S., on the top of the hill, lie *Buonpietro* and *Alimena*.

About 9 M. farther on, to the E., is (57 M.) **Gangi** (3320 ft.; *Alb. Sottile; Alb. Duca*), a town with 11,550 inhab., perhaps the ancient Sikelian *Enguium*, though some authorities locate the latter on the Monte Iudica, beside the ancient Chrysas (p. 376). Enguium was originally a Cretan colony, where in Cicero's time a celebrated temple of the 'Cretan Mothers' (*Matres;* not *Mater Magna* as Cicero has it) was situated. The road

leads hence through a fertile tract to the rock-town of (67½ M.) *Sperlinga* (2590 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'. — 73 M. **Nicosia** (2840 ft.; *Alb. Progresso*), with 14,192 inhab., who speak a Lombard dialect (comp. p. 386), a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The cathedral of San Niccolò, in the Piazza, has a rich Gothic door (W. end); the church of Santa Maria Maggiore (18th cent.) contains a marble reredos by Antonello Gagini, 25 ft. in height and adorned with figures (1510). The important Sikelian town of *Herbita* is usually placed either at Nicosia or at Sperlinga. A bridle-path descends the Fiume Salso to Agira; about 5½ M. to the S.E. of Nicosia, at the influx of the streamlet of Cerami, rises the *Rocca di Serlone*, or *di Sarno*, where the brave Norman Serlo perished through treachery. A bronze caduceus (p. 326) with the inscription 'Imacharaion hosion' was found in this immediate vicinity, a circumstance that has led to the ancient *Imachara* or *Hemichara* being located here or not far off (*e. g.* at Gangi or Troina). — Highroad to Mistretta, see p. 385.

From Nicosia the road to the S. goes on to (90 M.) the town and (95 M.) the station of *Leonforte* (p. 376).

The road to the E. of Nicosia leads to *Bronte* (p. 413). A diligence plies in 6½ hrs., viâ *Cerami*, to **Troina** (3650 ft.; *Alb. Stella*), the loftiest of the larger towns of Sicily (12,412 inhab.). This was one of the first towns of which the Normans gained possession in 1062. Here, in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. The bishopric founded here was transferred to Messina in 1087. In the Matrice Santa Maria traces of the ancient Norman structure are distinguishable. — From Troina the diligence goes on, viâ *Cesarò*, to (6¼ hrs.) Bronte.

The train continues to skirt the coast, with the *Monte San Calogero* (p. 359) on the right, crosses the *Fiume Torto*, and then turns inland towards the S., following the right bank of the stream.

28 M. *Cerda* (see p. 362); the town (4908 inhab.) lies on the hill to the left, 5 M. from the station. — 31½ M. *Sciara:* the village lies on the hill to the right. The train crosses the Fiume Torto, passes through a tunnel beyond (35½ M.) *Causo*, and recrosses the stream. — 38 M. *Montemaggiore*. The river is again crossed.

43½ M. **Roccapalumba-Alia** (*Rail. Restaurant*, unpretending), junction for the line to Palermo and Catania (p. 372). The village of *Roccapalumba* lies 3 M. to the W. of the railway. On a steep hill (2400 ft.), 5 M. to the left of the station, is the town of *Alia* (6045 inhab.).

The train for Girgenti ascends and crosses the watershed between the Tyrrhenian and African seas. Tunnel. — 48½ M. *Lercara*, near which are the northernmost sulphur-mines in the island. The train leaves the town (2165 ft.) on the hill to the right, passes through a tunnel, and enters the valley of the *Platani* (p. 360). To the right opens the beautiful basin of (53½ M.) *Castronuovo*. On the *Cassaro*, a hill above Castronuovo, are some mural remains of a very ancient town and also quarries of yellow marble. The ruins of the mediæval Castronuovo lie at the foot of the Cassaro. The train then crosses to the right bank of the Platani.

56 M. *Cammarata*, a town with 6540 inhab., lies $3^1/_2$ M. to the W. of the station. The *Pizzo di Cammarata* or *Monte Gemini* (5180 ft.) is one of the highest mountains in the island and commands a magnificent view. The ascent may be easily made in $2^1/_2$ hrs. (footpath all the way to a chalet just below the summit). — An interesting mountain-path (guide necessary) leads past Monte Chilombo to Castel Termini (see below).

$62^1/_2$ M. *Acquaviva Platani.* A diligence runs hence to the E., viâ *Acquaviva* (1820 ft.), to the little town of *Mussomeli*, 1 M. to the E. of which is a castle of the 15th cent., formerly in the possession of the Chiaramonti and now belonging to Prince Lanza di Trabia. The highroad quits the valley of the Platani near the station and leads across the hills past ($4^1/_2$ M.) *Castel Termini* (Albergo Firenze), with 13,022 inhab. and numerous sulphur-mines. — 66 M. *Sutéra;* the town (1970 ft.; 3803 inhab.), which is situated at the base of a steep gypsum-hill 5 M. to the left (*Monte San Paolino*, 2685 ft.), was almost destroyed by a landslide in Sept., 1905.

Beyond (67 M.) *Campofranco* the train passes through a narrow and rocky defile between the *Monte di Roveto* on the right and the *Rocca Grande* on the left. The valley opens near *Passofonduto*. The train crosses the Platani and ascends a side-valley towards the S. — $74^1/_2$ M. *Comitini*, with valuable sulphur-mines.

$78^1/_2$ M. **Aragona-Caldare** *(Rail. Restaurant)*, the junction of the railway to Catania (R. 30). On a hill, $2^1/_2$ M. to the N.W., lies *Aragona* (Alb. Centrale), with 11,895 inhab. and a modern château.

The mud-volcano of **Le Maccalube**, 4 M. to the W., interesting to scientific travellers, may be visited from the station of Aragona-Caldare (guide 1-2 fr.), though it is more convenient to do so by carriage from Girgenti ($^1/_2$-$^2/_3$ day). We follow the highroad, which crosses the railway to the N. of the station, keeps to the left at ($1^1/_4$ M.) the fork, again $^1/_3$ M. farther on (road to the town on the right), and yet again after another $^1/_3$ M., then finally ($1^3/_4$ M.) to the right. The hill, formed of limestone and clay, is about 135 ft. in height (860 ft. above the sea-level), and is covered with cones, $1^1/_2$-3 ft. high, the upper cavities of which are filled with mud, and from which carburetted hydrogen gas issues with more or less noise (loudest in July). The ground, wherever it has been touched by the mud, becomes utterly barren and looks as though it had been scorched.

From the rail. station Aragona-Caldare a road leads to the S.W. to (5 M.) the high-lying *Favara* (1217 ft.; diligence in $1^2/_3$ hr., from Girgenti in 2 hrs.), with 20,400 inhab. and a castle of the Chiaramonti (14th cent.).

$84^1/_2$ M. **Girgenti,** see p. 365.

The train descends, skirting the hill on which the town lies, passes through a short tunnel, crosses the valley of the *Fiume di Girgenti* by means of two viaducts, and turns to the W.

90 M. **Pòrto Empèdocle** *(Dogali, Umberto Primo*, bargaining desirable; *Trattoria Empedocle*, near the harbour, fair), formerly called *Molo di Girgenti*, a busy little seaport with 11,060 inhab., where the sulphur and corn dealers of Girgenti have extensive magazines. Steamers, see p. 365.

Caltanissetta
C. Nobili
Staz.
V. Sollano
GIRGENTI
Fiume Diago
C. Fondacazzo
Ponte Mirati
Necropoli
Necropoli
Mura antiche
Rupe Atenea
351
F. S. Biagio
Hot. Agragas
C. S. Leonardo
Pta dei Morti
Hot. des Temples
S. Biagio
(T. di Cerere e Proserpina)
Villa Seta
Hypsas
Pta di Erablea
Orat. di Fal.
Fonte dei Greci
Casa Greca
Cimitero nuovo
S. Nicola
T. di Castore e Polluce
T. di Vulcano
T. di Giove
Pta di Gela
Piscina
T. di Ercole
Pta Aurea
T. della Concordia
Catacombe
Tomba di Terone
T. di Giunone Lacinia
Va Macaluso
C. Pintacada
Molina Lopez
C. S. Gregorio
T. di Esculapio
Akragas
Va Collisi
MARE
AFRICANO
121
F. S. Leone
C. S. Leone
Emporio
Porto antico
1:60.000
0 500 1000 1500
Metri
Porto Empedocle
Stazione
GIRGENTI
1:15.000
0 100 200 300
Metri
Seminario
Duomo
Pta Ribirria
S. Michele
S. Giorgio
S. Giacomo
S. M. dei Greci (Tempio)
Via Garibaldi
Teatro Municipio
Posta
Purgatorio
Via Atenea
Largo Mad. Angeli
S. Spirito
Pal. Provinciale
Piazza Vitt. Eman.
S. Francesco
S. Pietro
Pta Panitteri
Pzza Sebast.
Pzza Ravanusella

29. Girgenti.

Hotels (comp. p. xx). *Grand-Hôtel des Temples, well situated about ½ M. to the S.E. of the town, on the way to the temples, with central heating, open from Oct. 15th to May 15th, R. 3½-8, B. 1½, déj. 3½, D. 5, pens. 10-16, omn. 1½ fr. — Hôtel Agragas, nearer the town, open from Oct. to May, R. 3-5, B. 1¼, déj. 3, D. 4½ (with wine), pens. 8-12, omn. 1 fr. — In the town: Albergo Belvedere (Pl. c), at the W. end, below the Via Atenea, with a fine view, R. 2¼-4, B. 1¼, déj. 3½, D. 4½ (both incl. wine), pens. 8-12, omn. 1 fr.; Grande Bretagne (Pl. d), Via Atenea, pens. 8-10 fr., these two Italian and well spoken of.

Restaurants and Cafés. *Ristorante Palermo, Ristorante Boemia*, both at the W. end of the Via Atenea; *Caffè Savoia, Caffè Stella*, also at the W. end of the Via Atenea.

Post and Telegraph Office, Via Atenea (W. end), at the Piazza Nicolò Gallo. — Antiquities. *Vincenzo Caltagirone*, Via Atenea 46.

Railway to Palermo, see R. 28; to Catania, see R. 30; to Sciacca (in construction), see R. 27. — **Steamboats** to Syracuse, in 19 hrs. (Tues., 1 a.m.), and to Sciacca (Sun., 3 a.m.), see p. 358; agent, Via Atenea. — **Diligence** to Sciacca, see p. 358; to Favara, see p. 364.

Carriages. From the station to the (1½-2¼ M.) town 2 fr.; 'un posto', or a seat for a single traveller, 50 c. (after sunset 1 fr.); to the Hôt. des Temples for 1-4 pers. 3 (at night 5) fr.; luggage 25 c. Carriages wait in the Via Atenea to take passengers from the town to the station. — To the ruins and back, carriages according to tariff: for 3 hrs. 5 fr., for each additional hour 1½ fr. — To Porto Empedocle 7 fr., there and back including stay 10 fr. (less in the off-season).

Disposal of Time. A day suffices for the sights; by means of an early start and the use of a carriage, they may be overtaken in half-a-day. The S. temples should be visited first, then on the way back (better for walkers on a separate trip) San Nicola, Casa Greca, San Biagio, the Rupe Atenea, and (finally) the town. The walk to the temples and back takes 2½ hrs., besides the time spent in the inspection. Guide (5 fr. per day) quite unnecessary. The custodians on the spot serve for the enclosed temples of Hercules and Zeus. — Patience is the only armour against the importunity of the begging children and hawkers of doubtful antiquities who beset the traveller at the ruins.

British Vice-Consul at Porto Empedocle (p. 364). — **Lloyd's Agent,** *C. Ciotta*, at Porto Empedocle.

Girgenti (720-1080 ft.), the *Acragas* of the Greeks and the *Agrigentum* of the Romans, in the middle ages the most richly endowed bishopric in Sicily, has 21,990 inhabitants. It is the seat of a prefetto and the military headquarters of the district, and carries on a large share of the Sicilian trade in sulphur (comp. pp. 364, 373).

Acragas, 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. Local archæologists believe it to be the site of the primitive Sikanian town of *Camicus*, where Dædalus built a castle for King Cocalos; but other authorities place this at Siculiana (p. 360), Sutera (p. 364), or Caltabellotta (p. 360). The Doric settlers, some of them natives of Rhodes, introduced the worship of Athena of Lindos and also that of Zeus Atabyrios, *i.e.* the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', *Phalaris* usurped the supreme power with the assistance of his workmen and ruled from 564 to 549. The cruelty of Phalaris has become proverbial; he is said, for instance, to have sacrificed human victims to Zeus Atabyrios in red-hot bulls of metal. He was deposed by the Eumenides *Telemachus*, and an oligarchy of sixty years now began. In 488 *Theron*, a descendant of Telemachus, subverted the oligarchy and extended the dominions of Acragas as far as the N. coast, where he

conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera in 480 (p. 383), after which he devoted his attention to the improvement of Acragas. The town stood on a hill descending precipitously on the N. side and sloping gently towards the coast on the S., bounded by the two rivers *Acragas (San Biagio)* and *Hypsas (Drago)*. It consisted of two parts: the *Acropolis* to the N., the W. part of which, where the temple of Zeus Polieus stood, contains the modern town, and the town proper to the S., by the walls of which the ruined temples now lie. The prisoners of war captured in 480 (of whom some of the citizens possessed as many as 500 each) were compelled to excavate the subterranean canals; the temples also were erected at that period. *Thrasydaeus*, the son of Theron (d. 473 B.C.), was very inferior to his father and was soon expelled by the citizens, who established a republican form of government, afterwards perfected by *Empedocles* (d. about 424). The wealth and luxury of the city, which formed the chief emporium of the trade with Carthage, now reached their climax. Citizens like Antisthenes and Gellias (or Tellias) exercised a princely munificence. The population has been stated at 200,000 and even at 800,000, but the latter figure, if not wholly erroneous, must include the slaves and the inhabitants of the municipal territory. The city remained neutral during the war between Athens and Syracuse. The Carthaginians soon afterwards overran the island, and their generals Himilco and Hannibal captured the rich city of Acragas, which was betrayed by its own mercenaries and deserted by its citizens. In 406 Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being still believed to be observable on the temple of Juno). The city was afterwards partly rebuilt, but until the time of Timoleon remained of little importance. That hero sent a colony thither, and the town again prospered, at one time as an independent state, at another under the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men when the Romans besieged the city in B.C. 262. The battle fought without the walls was not decisive, but was so favourable to the Romans that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then captured by the Romans, and shortly after retaken by the Carthaginian general Carthalo. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town *(Agrigentum)* was a place of little importance. The Saracens took possession of it in 828 A.D., and it became a rival of Palermo, being chiefly colonized by the Berbers. In 1086 the town was taken and a well-endowed bishopric founded by Roger I., and St. Gerlando became the first bishop.

The road ascending from the station debouches beside the *Palazzo Provinciale*, in the *Piazza Vittorio Emanuele*, an open space with pleasure-grounds outside the *Porta Atenéa*, or E. town-gate. Thence the highroad to Porto Empedocle leads to the ruins, running below the *Passeggio Cavour* (p. 371), skirting the foot of the Rock of Athena (*Rupe Atenea*, p. 371), and passing the *Hôtels Agragas* and *des Temples* (situated on the right). [The rough footpath diverging to the right, below the barracks, as soon as the town is quitted, and leading direct to San Nicola (p. 367), cannot be recommended and is practically impassable in wet weather.]

If we take the road to the left, beyond the side-road leading to the Hôtel des Temples, and again turn to the left, at the point where a road

to the cemetery diverges on the right, we reach (¼ hr.) the small *Temple of Ceres and Proserpine*, dating from the middle of the 5th cent. B.C., and converted into the church of *San Biagio* in the Norman period. The remains consist of a cella and vestibule (now the apse), but with no encircling columns. The walk from San Biagio along the N.E. margin of the ancient town to the Rupe Atenea takes ½ hr. (comp. p. 371). — We return to the highroad and follow it to a bend, whence a road to the left leads to the *Fonte dei Greci* ('Sorgiva Bonamurone'), an ancient spring which even yet supplies the town with drinking-water. Farther on in the same direction we arrive at a hollow way, forming in antiquity the approach from the river. To visit the large temples we return to the highroad and follow it past San Nicola.

The highroad leads in a wide curve to the little Gothic church of *San Nicola*, about 1½ M. from the town, built in the 15th cent. with the aid of remains of an antique edifice. The portal has been restored. The interior (key in the adjoining house on the right) is well preserved. In the garden behind the church (fee 30-40 c.) is the old convent connected with it, now entirely rebuilt. Beyond is a terrace, the semicircular parapet of which is adorned with the Corinthian architrave (in marble) of some ancient circular edifice. To the W. of the church is the so-called *Oratory of Phalaris*, a nearly square cella, before the E. façade of which stood four Doric or Ionic columns (2nd cent. B.C.); it was afterwards converted into a Norman chapel. Fine panorama in front of it. — The second side-street on the left before we reach San Nicola leads to (200 yds.) the remains of the so-called *Casa Greca*, an ancient house with mosaics.

The highroad leads on to the S. wall of the ancient city, where the temples lay. Before reaching the wall we ascend the narrow road that turns to the left after 10 min. (from San Nicola) and passes the front of the Temple of Concord (p. 368). At (¼ hr.) the S.E. angle of the wall, magnificently situated over a steep precipice, 390 ft. above the sea-level, is the so-called **Temple of Juno Lacinia.** This name, however, rests merely on a confusion betwixt this temple and the temple of Juno at Croton, for which Zeuxis painted a picture of Helen. The temple belongs to the best period of the Doric style (5th cent. B.C.). The stylobate rose in three stages. The cella, with its pronaos and opisthodomos, was surrounded by 34 columns (13 at the sides, 6 at the ends). The yellowish shell-limestone (formerly covered with plaster), of which this and the other temples of Girgenti are built, is now much weather-worn. The columns have twenty flutes, and their height is five times their diameter; twenty-five whole ones only are left standing, while nine half-ones have been re-erected. Those to the N. still bear the outer architrave. In front of the E. façade stood a flight of steps and 40 ft. to the E. was the great sacrificial altar (100 ft. by 35 ft.). To the W. is an ancient cistern. From the temple we overlook the S. part of the old town-wall, consisting of huge masses of rock. In the rock beneath the temple are antique tombs.

The so-called **Temple of Concord, farther to the W., is one of the best-preserved ancient temples in existence, as it was converted in the middle ages into a church of *San Gregorio delle Rape* ('of the turnips'). The arched openings in the wall of the cella belong to that period. The temple, which is a little later than that of Juno Lacinia, resembles it in plan and extent. Its thirty-four columns (each consisting of 4 drums), with the architrave and pediments, are still standing. The right corner of the E. pediment and the W. front of the cella have been renewed; and the incisions for beams are also almost all of later origin. Staircases in the E. corners of the cella (opened by the keeper of the Temple of Hercules) ascend to the summit.

To the left of the road, between the temples of Concordia and Hercules, on this side of the white wall, is the entrance to an early-Christian catacomb, called Grotta de' Frangapani, the centre of which is formed by a circular room with several rows of 'arcosolia' (vaulted tombs in the walls). A second, deeper story has been made partly accessible. The oldest part of the catacomb appears to date from the 2nd century. The numerous tombs cut in the rocks adjoining this catacomb are of Christian origin (5th cent.). The custodian of the Temple of Hercules keeps the key.

Farther on, to the left (W.), are the insignificant ruins of the so-called **Temple of Hercules,** a peripteros-hexastylos of thirty-eight columns, of the end of the 6th cent. B.C. (surrounded with a wall; the custodian opens the gate). A stump of three drums is the only column now erect. The back part of the cella was divided in the Roman period into three rooms. A small statue of Æsculapius, found here, is now in the museum at Palermo. The temple is said to have contained the famous painting of Alcmene by Zeuxis and the bronze statue of Hercules which Verres attempted unsuccessfully to steal by night. About 140 ft. to the E. are the remains of the sacrificial altar.

Between this temple and the Temple of Zeus (see below) is the *Porta Aurea*, the town-gate towards the harbour, by which the Romans entered the city in 210. Roads to Porto Empedocle and to the ancient harbour lead through this gate. The harbour lay due S., at the mouth of the Fiume San Biagio.

To the left, outside the Porta Aurea, is the so-called *Tomb of Theron*, which, like the Oratorium of Phalaris, is of the Roman period.

A glass of wine may be obtained in a house outside the gate, to the left. — Incorporated in the Casa San Gregorio, between the Tomb of Theron and the confluence of the Acragas and Hypsas, where the army of the Romans was posted during the siege, are fragments of a cella (with its pronaos) and the pilasters of the rear wall. This may have been the *Temple of Æsculapius*, containing the statue of Apollo by Myron, which is generally believed to have once stood in this vicinity.

To the N. of the Porta Aurea lie the ruins of the *Temple of Zeus, which was never completed (closed; custodian in the adjoining house). This vast structure, the largest Greek temple of

antiquity, was erected in the first half of the 5th cent. B.C. It was a pseudo-peripteros with thirty-eight engaged columns, seven at each end and fourteen on each side, each 20 ft. in circumference, with flutings broad enough to admit of a man standing in each. The flat backs of the columns formed a series of pilasters. The interior was divided into three aisles by two rows of square pillars (twelve in each). The ceiling and roof were never completed. The entrance has not been definitely determined. Within the walls of the cella, probably as bearers of the entablature on a cornice between the pilasters, stood colossal Telamones or Atlantes, one of which has been reconstructed and measures 25 ft. in height. In the tympanum of the E. side was represented the contest of the gods with the giants, on the W. side the conquest of Troy. Entire portions of the side-walls have fallen outwardly, and now lie with the same relative disposition of their parts as when erect. Like the pilasters they were built up of relatively small and numerous blocks of squared stone. The notches and grooves were either for fitting the stones into each other or for raising them to their places. Down to 1401 a considerable part of the temple was still in existence, but it has been gradually removed, and in recent times was laid under contribution to aid in the construction of the Molo of Girgenti. — The sacrificial altar, corresponding in width to the temple, lay 155 ft. to the E.

About 200 yds. to the N.W. of this temple (footpath) one angle of a temple of (probably) thirty-four columns (thirteen at the sides and six at the ends), commonly called that of *Castor and Pollux*, has been re-erected. The main portions date from the 5th cent. B.C., but the cornice is considerably later. Fragments of the entablature bear traces of stucco and colouring. — Just to the S. are the substructions of another ancient building (a colonnade?).

Farther to the N.W., on the other side of the hollow, which is said to have once been occupied by a fish-pond *(piscina)*, is a garden containing remains of the so-called *Temple of Vulcan*, whence a fine view of the temples opposite is obtained. The *Hippodrome* probably lay to the N. of the temple of Vulcan. Remains of the celebrated *Canals of Phaeax* still exist in the Piscina.

Approximate Dimensions of the temples in English feet: —

	Ceres	*Juno Lac.*	*Concord*	*Hercul.*	*Zeus*	*Cast. & Pol.*	*Æscul.*
Length incl. steps. .	90	134½	138	241	372	111½	—
Breadth	40	64	64½	90	185	53	40½
Length of cella . .	—	91	94	156	302	79½	25
Breadth of cella . .	—	30½	30½	45	68½	18½	—
Height of columns with capitals. . .	—	21	22½	32¾	55	21	—
Diameter of columns	—	4¼	4¼	7	11½	3¾	—
Intercolumnia . . .	—	5½	5½	7¼	—	—	—
Height of entablature	—	—	9¾	—	—	—	—

We now inspect the points of interest in the Modern Town, including the temple below Santa Maria dei Greci, the cathedral, San Giorgio, and the museum. Ascending from the Piazza Vittorio Emanuele (p. 366) to the N., past the Palazzo Provinciale, and skirting the outer fringe of the town, we reach (¼ hr.) the old *Porta Bibirria*, now a view-terrace, whence the Pizzo di Cammarata (5170 ft.) is seen to the N., while on a clear morning the top of Mt. Ætna is visible to the E.N.E., to the right of the double peaks of Monte Caltafaraci (1740 ft.).

From the gate we go to the S.W. along the Via del Duomo, in which stands the *Biblioteca Lucchesiana*, founded in the 18th century. Opposite is the Via Cannella descending to the left to (35 paces) the *Via Santa Maria dei Greci*, where, below what is left of the church of that name, the remains of an ancient **Temple** have been brought to light (custodian in the street to the left, No. 37; fee). These are supposed to belong to the second sanctuary of the citadel (comp. below), *viz.* the *Temple of Athena*, and suggest the time of Theron. They include some steps and the lower parts of six Doric columns of the N. row (behind the N. wall of the church) and also remains of the shafts from the two side-rows (incorporated in the church-walls).

Returning to the Biblioteca Lucchesiana we now follow the Via del Duomo towards the W.

The loftily-situated **Cathedral** (1050 ft.), on the N. side of the town, probably occupies the site of the oldest sanctuary of the citadel, *viz.* the *Temple of Zeus Polieus* (p. 365). It was begun in the 14th cent. but has been largely modernized. The unfinished campanile at the W. end (fine view) alone shews the original style of architecture, with ogee-arched windows and zigzag ornamentation on the balcony-recess. The fine old pillars and arches in the interior have been restored to their pristine condition. Beautiful is also the painted wooden ceiling (restored in 1688). The interior contains (last altar on the right) a Madonna ascribed to *Guido Reni;* and in the *Aula Capitolare*, at the end of the left aisle, is a celebrated *Marble Sarcophagus* with reliefs of the myth of Hippolytus, executed in the Roman period after a good Greek original of the beginning of the 4th cent. B.C. (sacristan 20-30 c.).

On the right side, Hippolytus hunting. On one end, Phædra pining for love, with her attendants. On the left side the nurse divulges to Hippolytus the love of his stepmother. At the other end, death of Hippolytus.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, though the distance is about 100 ft.

From the cathedral we proceed to the W. to the Piazza del Seminario, from the S.W. angle of which we descend the Via del Seminario. The Via Oblati, diverging to the right after a few paces, leads to the Istituto Gioeni, incorporating (r.) the Norman portal

of the former church of *San Giorgio*. We then follow the Via Oblati in the opposite direction to the Piazza del Municipio, at the W. end of the Via Atenéa, the main street of the town, which begins at the Piazza Vittorio Emanuele. Here stands the *Museum* (open 10-2), which is under the supervision of Signor Celi, and contains an archaic marble *Statue of Apollo, a sarcophagus with a triglyphic frieze (found near the sea in 1886), numerous prehistoric and other vases, coins, and fragments of marbles.

In the Via Atenea, a little to the E., are the *Post Office* and the *Camera di Commercio*, opposite each other. Farther to the E., opposite No. 199, is the *Chiesa del Purgatorio*. Here, below the stone lion, is the entrance to the old 'Catacombs', or subterranean quarries, which extend beneath the entire town. — In about 4 min. more we regain the Piazza Vittorio Emanuele, which is adjoined on the S.E. by the Passeggio Cavour (p. 366), below the Rupe Atenea, which commands a charming view. In clear weather the island of Pantelleria (p. 353), nearly 90 M. distant to the W.S.W., is visible shortly before sunset.

From the *Villa Garibaldi*, the public garden on the N.E. side of the Piazza Vittorio Emanuele, a road ascends past the suppressed Capuchin monastery of *San Vito* (now a prison), turning to the right at the cross-roads and again to the right at an old quarry 450 yds. farther on, to (20 min.) the **Rock of Athena** (1150 ft.), or *Rupe Atenéa*. The summit is now private property (adm. 60 c.). The name dates merely from the modern explorations in search of the temple of Athena (comp. p. 370). Nothing was found save a cistern, a fragment of a girdle-wall on the E. and S., a subterranean passage, and the foundations of an unidentified Greek building (watch-tower?). According to a local tradition the depression (now filled up again) between the town and the rock was artificially formed by Empedocles to admit of the passage of the N. wind (the 'Tramontana') and thus dispel the malaria. The *View in every direction is magnificent, particularly by evening-light. — From the summit a charming walk down to (25 min.) San Biagio (p. 367) may be taken by skirting the N.E. margin of the Rupe Atenea (which descends vertically to a deep gorge) and over the terraces of shell-limestone overgrown with grass and dwarf-palms. Those not inclined to dizziness may strike this path by a détour to the N. without entering the enclosure on the summit.

A visit to the *Sulphur Mines* near Girgenti (comp. pp. 289, 373) is interesting, but a previous introduction is generally required. Most of the mines adjoining the town have been exhausted, but there is one at work near the railway station. *Santa Lucia*, one of the largest, is seen smoking 8-9 M. to the E.S.E. (road).

A neolithic village has been discovered by Prof. A. Mosso amid the beach-hills of *Cannatello*, to the W. of the mouth of the *Naro*, ca. 10 M. to the S.E. of Girgenti. In the middle are a circular open space and a hutt used for worship.

30. From Palermo and from Girgenti to Catania.

From Palermo to Catania, 151 M., railway in 7-9½ hrs. (express fares 29 fr. 95, 20 fr. 80, 13 fr. 50 c.); express with dining-car for 1st and 2nd class passengers, déj. 2½, D. 3½ fr. (both incl. wine). — From Girgenti to Catania, 119 M., in 6½-8 hrs. (express fares 23 fr. 55, 16 fr. 50, 10 fr. 70 c.); express with dining-car (see above) beyond Santa-Caterina-Xirbi, where the two lines unite. A through-carriage (1st & 2nd class) for Bicocca is attached to the morning-express. — Those who do not wish to use the dining-car should take a supply of refreshments, as railway restaurants are few and far between on this line.

From Palermo to Santa-Caterina-Xirbi. — To (43½ M.) *Roccapalumba*, see pp. 361-363. The country is bleak and deserted. 54 M. *Valledolmo*. — 59½ M. *Vallelunga*. On the left rises the *Monte Campanaro*. 62½ M. *Villalba*. The railway here reaches the valley of the *Bilici*, which flows to the S., soon however, beyond (66 M.) *Marianopoli* (1148 ft.), leaving it by a tunnel nearly 4 M. long, through the mountain-range in front, on which the village of Marianopoli (2360 ft.) lies. — 72½ M. *Mimiani-San-Cataldo*. San Cataldo is much nearer the railway from Girgenti to Santa-Caterina-Xirbi (see below). — 79 M. *Santa-Caterina-Xirbi*, see p. 373.

From Girgenti to Santa-Caterina-Xirbi. — To (7 M.) *Aragona-Caldare*, see p. 364. The train passes through several tunnels and traverses a district full of sulphur-mines ('zolfare'; see p. 289). To the left we enjoy fine views of the volcanic hills, some of which attain a considerable height. — Just beyond (9½ M.) *Comitini-Zolfare* we pass through a ravine, the walls of which consist of beautifully crystallized gypsum, veined with sulphur. 12½ M. *Grotte*, perhaps the ancient *Erbessus*, whence the Romans derived their supplies while besieging Agrigentum in B.C. 262. The Madonia Mts. to the N. remain in sight for some time; to the left of them rise the Pizzo di Cammarata and the Pizzo di Sutera. — 13½ M. *Racalmuto*, a finely situated town with 16,028 inhab.; 18½ M. *Castrofilippo*.

24 M. **Canicattì** is the junction for the line to *Licata* and thence viâ Modica to Syracuse (R. 31). The town (1475 ft.; *Alb. Venezia*), with 24,687 inhab. and a technical school, is situated on a slight eminence to the W. of the station.

From Canicatti a branch-line (9½ M., in ¾ hr.) leads S.W. to the loftily situated *Naro* (1940 ft.; Alb. Messina; 12,900 inhab.), with a château of the Chiaramonti and several small catacombs of Christian origin. Thence a diligence (9½ M., in 3 hrs.) runs to the S. to *Palma di Montechiaro* (525 ft.; Alb. del Sole), a town with 14,300 inhab., near which grow the largest almonds in Sicily. Steamboat, see p. 377.

The train runs back a little to rejoin the main line and then turns to the right. — 30½ M. *Serradifalco*, a small town from which Domenico lo Faso Pietrasanta, Duca di Serradifalco (1783-1863), the editor of the 'Antichità di Sicilia', derived his title.

Two short tunnels. — 38½ M. *San Cataldo;* the town, with 18,090 inhabitants, lies 1¼ M. to the N. of the station. In the neighbourhood are valuable sulphur-mines. We thread a long tunnel.

42½ M. **Caltanissetta.** — Hotels. *Hôtel Bristol*, in a small street at the entrance of the town, R. 1¾ fr.; *Romeres*, Piazza Garibaldi, with café-restaurant; *Concordia*, with trattoria, well spoken of (bargaining advisable at all three). — *Restaurant Gambrinus*, in the Municipio, Piazza Garibaldi. — Cab from the station 40, at night 60 c.

Caltanissetta (1930 ft.), a provincial capital with 43,023 inhab., situated on a hill, is the most important town in the interior of Sicily, owing its prosperity to the sulphur-mines (see below) and grain-growing. From the station we follow the Via Cavour and the Corso Vittorio Emanuele Secondo to the Piazza Garibaldi, the chief centre of traffic, in which are situated the cathedral (consecrated in 1622), containing a few frescoes of the later Sicilian school, the Municipio, the post-office, and the chamber of commerce. The Municipio contains a small museum, opened in 1911, with pictures, sculptures, vases, and other antiquities. The Corso Umberto Primo leads from the Piazza Garibaldi to the S. to the Viale Margherita, with the Palazzo Provinciale and the *Giardino Pubblico*, which commands a striking view of the surrounding mountains and valleys, especially towards the E. A still more extensive view is obtained from the *Monte San Giuliano* (2385 ft.; to the N. of the town), on which is a monument to the Redeemer (60 ft. high).

Caltanissetta is the centre of the Sicilian Sulphur Industry and contains the head office of mines and a school for mining surveyors. Most of the mines are worked by very primitive methods, with little or no aid from machinery; and part of the sulphur is still extravagantly used as fuel for the 'calcaroni' or smelting-furnaces (conical white edifices, about 16½ ft. in height). The industry is now passing through a serious crisis owing to the competition of Louisiana; and the difficulty has not yet been overcome either by the thoroughgoing measures passed by government or by the efforts of the large Anglo-Sicilian company which now controls most of the exportation of the mineral. The output of raw sulphur in 1894 amounted to 346,220 tons, and in 1904 to 496,365 tons. The total amount produced in 1904 in the whole of Italy (comp. p. 289) was 529,350 tons, valued at 50,641,175 fr. In 1906 3,273,900 tons of native sulphur, valued at 36,910,900 fr., were produced.

About 2 M. to the N.E. of Caltanissetta lies the monastery of *Badia di Santo Spirito*, with a fine Norman church (1153). A cross-road, about 100 yds. farther on, leads to several important sulphur-mines. About 1¼ M. farther on by the highroad are the *Maccalube di Terrapilata*, a mud-volcano resembling the Maccalube near Girgenti (p. 364).

A road (diligence) leads from Caltanissetta to (53 M.) *Terranova* (p. 378), viâ Pietraperzia, Barrafranca (road to the left hence to *Piazza Armerina*, p. 376), Mazzarino, and Butera.

At **Santa-Caterina-Xirbi** *(Rail. Restaurant)*, 79 M. from Palermo and 47 M. from Girgenti, the two lines unite. The station is at *Xirbi*, 6 M. from the little town of *Santa Caterina*. Girgenti passengers catch their first glimpse of Mt. Ætna just before reaching Xirbi. — The following distances are reckoned from Palermo.

83½ M. *Imèra*, with the *Zolfara Trabonella*, the largest sulphur-mine in Sicily. The line crosses the *Fiume Salso* (p. 362) and threads a tunnel. — 88 M. *Villarosa*, with valuable sulphur-mines in the vicinity. High up on the left front is Calascibetta (p. 375), on the right the rock on which the octagonal tower of Castrogiovanni stands. — The train enters a mountainous region and ascends in windings, across viaducts and through tunnels and cuttings. The last are often provided with strong vaulted roofs on account of the unstable nature of the slopes above. We then thread a tortuous ravine and traverse a long tunnel (¾ M.) between Calascibetta and Castrogiovanni.

95 M. *Castrogiovanni-Calascibetta* (Rail. Restaurant). An omnibus (fare 1 fr. 20 c., luggage 50 c.) ascends in about ½ hr. from the station to the town of Castrogiovanni. On the rocks to the left of the entrance stands a Roman altar. The ascent to the town on foot takes 1¼-1¾ hr.; the steep river-bed about halfway up is a short-cut.

Castrogiovanni (*Alb. Belvedere*, in the Piazza, with a good view, R. 3 fr., clean, bargaining advisable; *Trattoria Sabella*, at the entrance to the town), the Arabic *Kasr Yani*, a corruption of *Enna*, was termed 'inexpugnabilis' by Livy and has recently been very strongly fortified. It is charmingly situated on the level summit of a hill (2605 ft.), in the form of a horseshoe open towards the E. Pop. 26,080. The sights may be visited in ca. 3 hrs. — Picture-postcards may be obtained from Bruno, the watchmaker, nearly opposite San Giovanni.

Enna has played a conspicuous part in the history of Sicily. Long before the advent of the Greeks it was the seat of the Sikelians, whose myths are intimately connected with this hill, and this was the principal scene of the worship of the Demeter-Kora of the aborigines. The country round (owing partly to the sulphur-mining) is now barren and much less fertile than it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers and the fields yielded a hundredfold.

Enna or Henna is said to have been founded by Syracuse in B.C. 664, and shared the fortunes of its mother-city. About 397 it fell by treachery into the hands of Dionysius I.; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians in B.C. 259, and finally was betrayed to the Romans. In the Second Punic War the disaffection of the town was checkmated by the energy of the Roman garrison. When the slaves under Eunus had thrown themselves into Enna the Romans regained possession of the place only after a fierce struggle. The siege lasted for two years (133-132), and to this day Roman missiles are found at the approach to Castrogiovanni where the ascent is most gradual. The besieged were reduced by famine rather than by force of arms. In 837 A.D. the Saracens in vain endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbâs-ibn-Fadhl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. Some of the women were sent as slaves as far as Baghdad. In 1087 the Normans took the town and it was retaken by Henry VI. in 1197.

The road ascending from the rail. station is prolonged by the Via Sant' Agata and Piazza Santa Croce to the Via Roma, which intersects the whole town. We follow it towards the E. to the Piazza, on the N. side of which are the church and convent of *San Francesco*, adjoined by the Belvedere Hotel and a terrace. Opposite (to the N.) rises the hill on which *Calascibetta* lies (2880 ft.; diligence from Castrogiovanni in $1^1/_3$ hr.), dominated by its cathedral. Farther on in the Via Roma are the *Municipio* (left) and the church of *San Giovanni*, with its detached Gothic campanile. Still farther on are the dilapidated Gothic *Palazzo Pollicarini* (15th cent.; l.) and the church of *Santa Chiara* (r.), with an interesting tiled floor.

A little farther on, to the left, is the *Chiesa Madre* (Madonna della Visitazione; $^1/_2$ M. from the Piazza), founded in 1307 but preserving its original form in the choir and transepts only.

The picturesque interior (16th cent.) is supported by four half-columns and eight columns, with thickset shafts, Corinthian capitals, and fantastically sculptured bases. By one of them stands a censer on an ancient pedestal. The wooden ceiling of the spacious nave, the choir-stalls, and the sacristy screens are all elaborately carved. The valuable vessels in the treasury are shown on application to one of the priests. — The small *Museo* opposite the church (Sun. & Thurs.; at other times shown by a priest) contains a few pictures, fossils, a collection of coins, vases, a statue of a woman with a child in her arms, and other antiquities.

The highest point of the town, $^1/_4$ M. to the E., is crowned by *La Cittadella*, a very ancient structure, repaired by King Manfred, with numerous towers. It is now partly used as a prison (knock; fee). The *View from the platform of the highest tower is one of the finest in Sicily (especially by sunset-light), as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily).

Towards the E. towers the pyramid of Ætna; to the N. run two mountain-chains, ramifications of the Nebrodian Mts.; towards the N.N.E., beyond Calascibetta, rises *Monte Altesina* (3915 ft.). On the E. prolongation of this hill lie Leonforte and Agira; between the two, more in the background, Troina (p. 363). Farther to the E. is Centuripe. To the N.N.W., on a precipitous ridge between Monte Altesina and the Madonia Mts., are Petralia Soprana and Gangi. To the N.W. Monte San Calogero, near Termini, is visible; to the W., the Pizzo di Cammarata; to the S., the Heræan Mts., Licata, and the sea; in the foreground the lake of Pergusa (see below). — A walk round the citadel affords a series of beautiful views. — Not a vestige is left of the famous temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where La Cittadella is situated, and the latter on the *Monte Salvo*, near the convent of the Padri Riformati.

To the W. of the Piazza are the churches of *San Tommaso* and *Carmine*, with their Gothic towers, the latter now used as a hospital. On a hill at the W. end of the town is the octagonal tower of a *Castle*, built by Frederick II. of Aragon.

A carriage-road runs to the S. from Castrogiovanni to (25 M.) *Piazza Armerina*. Passing numerous grottoes and caves, some still used as dwellings, we reach (2 hrs.) the small *Lago Pergusa* (2210 ft.; depth 15 ft.), the fabled locality 'where Proserpin gathering flowers, herself a fairer flower, by gloomy Dis was gathered'. In 2 hrs. more we strike the road from Assoro (see p. 376).

As we continue our journey by railway we enjoy a beautiful retrospect of the two rocky nests of Calascibetta and Castrogiovanni. — 102 M. *Leonforte;* the small town is prettily situated on a hill 5 M. to the N. (diligence in 1½ hr., 1 fr.; motor-car from the station viâ the town to Nicosia, etc., see p. 362).

The train now enters the valley of the winding *Dittaino (Chrysas)*. — 108 M. *Assoro-Valguarnera.* Assoro, the ancient *Assorus*, a Sikelian town, lies 7 M. to the N.W. To the left, fine view of Mount Ætna, which henceforth remains in sight.

From Assoro to Caltagirone, terminus of a branch-line from Valsavoia (see p. 430). A diligence (8½ fr.), starting in the forenoon, plies in 6 hrs. as far as (23 M.) *Piazza Armerina*, viâ (8½ M.) *Valguarnera*, going on next morning from Piazza to (20 M.) Caltagirone in 5 hrs. (5½ fr.). About 3¾ M. beyond Valguarnera the route to *Castrogiovanni* (see p. 375) diverges to the right. Before reaching Piazza we join the carriage-road which leads from Caltanissetta (p. 373) viâ *Pietraperzia* (1440 ft.) and *Barrafranca* (1465 ft.) to (35 M.) Piazza (diligence in 8½ hrs.).

Piazza Armérina (2365 ft.; *Albergo della Concordia; Albergo del Sole*), Sicil. *Chiazza*, a town with 24,119 inhab., retains many remains of Sicilian Gothic. About ¾ M. to the N. is the Norman church of Priorato di Sant'Andrea. — We then follow the Terranova road (p. 378) towards the S. to *San Cono*, where the road to *Caltagirone* (p. 431) diverges to the left.

112 M. *Raddusa-Agira.* A diligence plies twice daily in 3 hrs. to the town of *Agira* (2130 ft.), formerly *San Filippo d'Argirò*, which lies 12 M. to the N. It is one of the most ancient of the Sikelian cities *(Agyrium)*. The historian Diodorus gives an account of this his native town, and relates how Hercules visited it during his wanderings with Iolaus and was worshipped here. Movers has therefore suggested that a Phœnician colony existed here at a remote period. Timoleon added to the strength of the town in 339 by introducing new citizens from Greece and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on May 1st, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity.

About 6 M. to the N. of Agira, in the valley of the brook of the same name, lies *Gagliano Castelferrato*, which is supposed to be the ancient Sikelian town of *Galaria*. The commandant of Gagliano, Montaner di Sosa, in 1300, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights were captured or slain. High above the town, to the N.E., lies *Troina* (p. 363).

Beyond (116½ M.) *Saraceni* the line crosses to the left bank of the Dittaino. On the right rises the long ridge of *Monte Scalpello* (1800 ft.); behind it *Monte Iudica* (2506 ft.; see p. 362). — 122½ M. *Catenanuova-Centuripe.* On the hill to the left, 7½ M. from the station, and rising abruptly above the valley of the *Simeto*, is situated Centuripe (p. 377), which may be reached by omnibus in 3½ hrs. or on horseback in 2½ hrs. (fine views). [The ride may be prolonged to (3½ hrs.) Adernò (p. 413; horse and mounted guide 15 fr., incl. fee).]

Centuripe, or, as it was called until recently, *Centorbi* (2380 ft.; *Locanda d'Italia*, unpretentious but clean; *Trattoria*, close by), has 10,900 inhab. and commands a magnificent view of Ætna. In ancient times the situation of *Centuripae* was compared with that of Eryx. During the late-Hellenistic and Roman periods this was an important place. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 432). A few Roman remains are preserved, and a fashionable quarter of the Hellenistic town has recently been excavated.

The train still traverses the valley of the Dittaino for a short time. A picturesque view is obtained of Centuripe, on the hill to the left, and of Ætna farther on. 125½ M. *Muglia;* 130 M. *Sferro.* A complete view is now obtained of Mt. Ætna, and we enter the exuberantly fertile Piana di Catania, which extends to the right. 133½ M. *Gerbini.* Beyond (137 M.) *Portiere Stella* the train crosses the *Simeto*, which receives the Dittaino a little to the S. — 138 M. *Simeto.* — 139 M. *Motta Sant'Anastasia;* the town (4243 inhab.; several humble trattorie), with an old castle on a precipitous cone, lies 4½ M. to the N.E. (it is nearer the station of Misterbianco, p. 414). — 146 M. *Bicocca* (Rail. Restaurant), where the line unites with that from Syracuse to Catania (p. 430). Before Catania the sea is again visible; the line passes through a tunnel.

151 M. *Catania*, see p. 415.

31. From Girgenti to Syracuse viâ Canicattì and Licata.

From Girgenti to Syracuse the traveller may select the route viâ Catania (R. 30) or the steamer which leaves Porto Empedocle once weekly (Tues., at 1 a.m.; embarkation or landing 1 fr.), making the trip viâ Palma, Licata, Terranova, Scoglitti, and Marzamemi in 19 hrs.; or they may take the railway (188 M.) viâ Canicatti and Licata (no expresses; the night must be spent at Modica or Vittoria; through-train in the reverse direction only, in 14 hrs.). This tour is seldom made, as it offers little of interest beyond the excursions to the *Val d'Ispica* and to *Palazzolo Acreide* from Modica. The notes below are accordingly very brief.

From Girgenti to (24 M.) *Canicattì*, see p. 372. The railway gradually descends in wide curves towards the coast. The railway embankments are covered at many places with stonecrop, which blossoms very early in the spring. Dwarf-palms are seen in the meadows. The goats of the district have large horns resembling those of antelopes. — 30½ M. *Delia;* 34½ M. *Campobello*, a town with 12,095 inhab., situated in a fertile district, near large sulphur-mines. Several long tunnels are traversed both before and beyond (41½ M.) *Favarotta.* — 46½ M. *Sant'Oliva.*

53 M. **Licáta** (*Alb. Imera*, R. 1½-3 fr.; *Sicilia;* Brit. vice-consul, *Angelo Verderame;* Lloyd's agent, *Arthur Verderame;*

steamboat, see p. 377), with 22,993 inhab., is the chief trading-town on the S. coast of Sicily and exports sulphur extensively. It lies at the base of the hill of *Poggio di Sant'Angelo*, the Greek *Eknomos*, near the mouth of the *Fiume Salso* (p. 374). It occupies the site of the town which, after the destruction of Gela by the Mamertines about 284, the tyrant Phintias of Acragas erected and named after himself. The present name is derived from the Arabic *Linbiyâdhah*.

The place was an ancient Phœnician-Carthaginian fortress, garrisoned by the Carthaginians during their war with Agathocles in 311, whilst the latter was posted on the opposite side of the river. Here in 256 Regulus, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. Carthalo, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.

The railway now skirts the coast, traversing extensive wheat fields. — 59½ M. *Falconara*, with a villa of Baron Bordonaro. — 67½ M. *Butera;* on the mountain-slope 6 M. to the N. lies the small town of *Butera* (1320 ft.), held by the Saracens from 853 to 1089. The Prince of Butera was the chief of the Sicilian grandees. The sterile plain through which we now pass is the *Campi Geloi* of Virgil.

74½ M. **Terranova di Sicilia** (*Alb.-Ristorante Trinacria;* British vice-consul, *V. Bresmes;* steamboat, see p. 377), a seaport with 22,019 inhab., founded by the Emp. Frederick II., and situated on a hill, is intersected by the long Corso from W. to E. It contains little to interest the traveller. — Terranova occupies the site of **Gela**, where the dramatist Æschylus died, B.C. 456. On the so-called Windmill Hill, ½ M. to the E. of the town and 300 yds. from the river, have been found the scanty remains of a *Doric Temple* of the 5th cent. B.C. This is groundlessly supposed to have been the temple of Apollo, whose celebrated statue was sent by Himilco to Tyre, where it was found by Alexander the Great. The traces of a still earlier structure (part of the stylobate and of the coloured terracotta casings) were discovered under this building in 1906. — Round the town, and especially below the suburb of Borgo and the height of Capo Soprano to the W. (to the S. of the railway), are the ancient *Necropoles*, which were systematically investigated by Prof. Orsi (p. 438) in 1900-1905. The innumerable graves, though marked by no stones and very rarely possessing stone urns, almost invariably contained finely painted Greek vases.

Gela, founded in B.C. 689 by a Dorian colony under Antiphemus of Rhodes and Entimus of Crete, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found Acragas. After a period of aristocratic government Cleander and after him his brother Hippocrates obtained the supreme power. Under the rule of the latter Gela rose to the zenith of its prosperity (498-491). His successor Gelon transferred the seat of government of the Deinomenides to Syracuse, carrying with him one-half of the population of Gela. The remainder he left under the rule of his brother Hiero. In B.C. 405 Gela was captured and destroyed by the Carthaginians under Himilco. The description given by Diodorus (Bk. xiii) proves that the town lay to the E. of

the river Gela. Timoleon re-erected the town and peopled it with colonists. In B.C. 311 Agathocles treacherously caused 5000 of the inhabitants to be put to the sword, and the Mamertines destroyed the town about B.C. 282. Since that period it has disappeared from the pages of history.

The railway crosses the *Maroglio* just beyond Terranova and the *Dirillo* 7-8 M. farther on. — 84 M. *Dirillo.* — 87 M. *Biscari;* the small town, with 3854 inhab., perhaps identical with the ancient *Acrillae*, lies 5 M. to the N.E. of the station; its name is well known from Prince Biscari, the antiquarian, whose collection at Catania was visited by Goethe in 1787 (comp. p. 417).

93 M. **Vittoria** (880 ft.; *Italia*, Via Principe Umberto 4, R. 3 fr.; *Roma*, at the station, primitive; cab 75 c.), a pleasant town with 30,832 inhab., has the largest wine-trade in Sicily.

The archæologist is recommended to take an excursion (diligence in $2^1/_2$ hrs.; steamer, see p. 377) from Vittoria to (8 M.) *Scoglitti*, the port of Vittoria, $2^1/_2$-3 M. to the N.W. of the site of the ancient Camarina. **Camarina** was founded by Syracuse in 599 and destroyed in 522 for attempting to assert its independence, but was re-erected by Hippocrates of Gela in 492 after the battle of the Helorus (Tellaro, see p. 381). Gelon again depopulated the town in 484 and transplanted its inhabitants to Syracuse, but it was colonized a second time by Gela in 461. In 405 the town was destroyed by the Carthaginians. In 339 it was re-colonized by Timoleon; it fell into the hands of the Romans in 258. In A.D. 853 it was entirely destroyed by Abbâs-ibn-Fahdî. Camarina, of which there are now practically no traces left, was about 5 M. in circumference and lay to the E. of the river *Camerina* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camerina* now stands on a sand-hill, 100 ft. in height.

98 M. *Cómiso* (800 ft.), a country-town, has 25,837 inhabitants. The famous Fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, was situated here. Beyond Comiso the railway ascends in a wide curve, affording a fine view. It then traverses a plateau, sloping towards the E. and intersected by several deep ravines. — 107 M. *Donnafugata.*

$118^1/_2$ M. *Ragusa Superiore* (1630 ft.; Caffè at the station; Alb. Centrale, Piazza Umberto Primo), with 32,050 inhab. and some mediæval churches, is perhaps the ancient *Ina.* (*Hybla Heraea,* which is usually located here, probably lay farther to the N., near Chiaramonte.) — The train at first runs in wide curves high above the town, then descends through a series of tunnels. Beyond the fourth tunnel we have a beautiful retrospect, to the right, of Ragusa Superiore. — $124^1/_2$ M. *Ragusa Inferiore,* with ca. 7800 inhabitants. The whole of the environs belong to Vicomte Combes de Lestrade, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottoes (comp. p. 380). — Farther on we cross the River *Erminio,* with the ruins of the old bridge to the right, and thread seven tunnels, some of which are of considerable length.

131 M. **Mòdica** (1445 ft.; *Stella d'Italia; Leone*), with 49,950 inhab., the capital of the ancient county of that name, lies in a rocky valley consisting of two ravines which unite in the town. The lower parts of the town were sadly devastated by an inundation in

1902. The height between the valleys affords a survey of the three arms of the town. The ancient *Motyka*, a Sikelian town generally believed to have occupied this site, was of no historical significance.

From Modica a visit may be paid to the interesting and picturesque *Val* or *Cava d'Ispica*, a deep ravine in the limestone rock (6-8 M.; very rough road; guide advisable). The road to Spaccaforno (see below) is quitted beyond the road which descends to Scicli, and we proceed to the left to the upper part of the valley, at the S.E. exit from which lies Spaccaforno.

Sicily contains an extraordinarily large number of rock-tombs, often wrongly named *Ddieri*. Tombs of this kind have been found on the W. side of the island at Caltabelotta, Siculiana, and Raffadale, and on the S.E. around Monte Lauro (Palazzolo, Pantalica); also to the N. of Syracuse as far as a point beyond Capo Santa Croce, and at Maletto and Bronte to the W. of Ætna. They may perhaps be attributed to the Sikanians. The grottoes of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were used as habitations at a later date. They consist either of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are almost invariably at least the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. As most of the grottoes still contain graves, it is probable that this formed the necropolis of an ancient town, which lay upon the neighbouring plateau (perhaps *Casmenae*, see below). Others believe that the caverns are the relics of a very ancient town of rock-dwellers. Numerous inscriptions prove that they were used as a burial-place by the Christians in the 4th century. The most celebrated of the grottoes are the so-called *Castello d'Ispica*, the *Spelonca Grossa*, the *Grotta del Corvo*, and the *Grotta del Vento*.

Beyond Modica the line runs to the S.W. to (136½ M.) *Scicli*, a town with 15,917 inhab.; it then turns towards the sea and beyond (143½ M.) *Sampieri* skirts the coast. — At (149½ M.) *Pozzallo* (Brit. vice-consul, F. P. Giunta), with 6593 inhab., the line turns inland, towards the N.E. To the right we enjoy glimpses of the S.E. extremity of Sicily, the rugged promontory of *Capo Passero* (*Pachynum*; p. 381), with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries, and the remains of the ancient *Helorus* (p. 381).

154½ M. *Spaccaforno* (Alb. Musumeci), a town of 10,700 inhab., at the entrance to the Val d'Ispica (see above). Corn, olives, cotton, sugar-cane, and the vine all thrive in this fruitful region.

158½ M. *Rosolini* (445 ft.) disputes with Spaccaforno (see above) the claim to be the site of the Syracusan colony of *Casmenae*, founded in B.C. 644. — 163 M. *San Paolo*. We cross the *Asinaro*, the ancient *Assinarus*.

168 M. **Noto** (520 ft.; *Roma*, *Vittoria*, each with trattoria), a pleasant and thriving town with 22,285 inhab., contains handsome palaces of the provincial aristocracy and a small archæological museum (in the public library). In the S. transept of the church of *Santa Croce* is a fine Madonna by Franc. Laurana (1471; signed). The present town, founded in 1703, lies 5 M. from the site of an

earlier one, which was destroyed by an earthquake in 1693. Of the older Noto the ruins are still visible, 7 M. to the N.W., on the site of the ancient Sikelian and afterwards Greek town of *Neetum*.

Diligences to *Pachino* and to *Palazzola Acreide*, see below.

About 4½ M. to the S.E. of Noto, on a low mound ⅔ M. to the N. of the left bank of the *Tellaro (Helorus)*, stands *La Pizzuta*, a fragment of a column, about 30 ft. in height, constructed of blocks without mortar. This is said to be a remnant of the monument erected by the Syracusans in the bed of the Assinarus after the sanguinary defeat of the Athenians under Nicias (Sept., 413). A tomb beside the column dates from the 3rd cent. B.C. On a low hill about 750 yds. to the S.E. of the column, in the district of Stampaci, some traces of the ancient town of *Helorus* have been found. These, dating from the 5th cent. B.C., consist mainly of the walls on the N. and N.W. and three towers.

A diligence runs S. from Noto, in 3 hrs., to (13½ M.) *Pachino* (11,122 inhab.; Alb. Avolese), whence another diligence (1 hr.) runs to (1½ M. farther to the S.E.) Porto Palo, near which is *Capo Passero*, an island that was formerly a peninsula (large lighthouse). In the vicinity are some fine stalactite grottoes.

From Noto we descend to (172 M.) *Avola* (16,300 inhab.), where almond-trees and the sugar-cane flourish, approach the coast, and cross the *Cassibile* (the ancient *Cacyparis*), on the banks of which Demosthenes and 6000 Athenians surrendered in 413. On the slopes facing the sea, on both sides of the river, is a large Sikelian necropolis. — 178 M. *Cassibile* (electric works, see p. 409). We traverse the coast-plain viâ (182½ M.) *Santa Teresa Longarini* to —

188 M. *Syracuse* (p. 433).

About 20 M. to the N.W. of Noto (diligence in 5 hrs.) and 27 M. to the W. of Syracuse (diligence in 8 hrs.) lies —

Palazzólo Acréide (2285 ft.; *Alb. Centrale*), with 15,100 inhab., the *Acrae* of the Greeks, afterwards *Placeolum* (Arabic *El-Akrât*, the *Balensul* of Edrisi, p. 299). Acræ was founded by the Syracusans in B.C. 664 and formed part of their territory until Syracuse itself was taken by Marcellus. The town apparently escaped destruction down to the time of the Saracenic wars. The custodian ('Guardia delle antichità') should be inquired for at the inn.

The Acropolis and the older part of the town lay on the hill rising above the modern town and were accessible from the E. only. The top affords a fine view in every direction. The approach was protected by latomiæ. Tombs of all periods have been discovered here, including one of Greek origin with a relief and a few of the early-Christian period. To the S. is the so-called *Tempio Ferale* (temple of the dead; key to be brought from the town), a sepulchre with holes for inscriptions in the walls. To the N. is the small *Theatre*, of late Greek origin, containing twelve tiers of seats for 600 spectators. Looking N. from the theatre we see the little town of *Buscemi*, with an antique necropolis, on a hill above a deep ravine; this is perhaps the ancient *Herbessus*. Next the theatre

is the *Odeon*, or, according to others, a bath-establishment. To the S. of the Acropolis rises the *Monte Pineta*, with numerous small mortuary chambers (p. 380). — In the *Contrada dei Santicelli*, a valley $1^1/_2$ M. to the S. of the Monte Pineta, are the curious bas-reliefs, mutilated only in the 19th cent., of the '*Santoni*'. They appear to have pertained to a burial-place, and on most of them is the seated figure of a goddess (Cybele?) with Hermes beside her. Not far distant is a large burial-ground, the *Acrocoro della Torre*, where hundreds of sarcophagi have been opened.

From Palazzolo to Syracuse there are two roads. The diligence follows the S. road, viâ Canicattini and Floridia. The towns seen to the left of the N. road are *Cassaro* and *Ferla;* farther on, to the N.E., is Sortino (p. 432), on an eminence. *Floridia*, a town with 12,165 inhab., in the midst of cornfields, vineyards, and olive-groves, is about 8 M. from Syracuse. On a hill to the left, about halfway, is the village of *Belvedere* (p. 445). — *Syracuse*, see p. 433.

Due W. of Floridia is the Cava di Spampinato (or *Culatrello*), a highly romantic gorge, through which the Athenians forced their way on their retreat to the 'Akraion Lepas' (Acræan Rock) in B.C. 413. At the rock, however, which was occupied by the Syracusans, they were repulsed (comp. p. 436). A visit to the pass takes 5 hrs. (guide necessary; donkeys at Floridia); the charge for a one-horse carriage from Syracuse is 13 fr. (including hire of donkey from Floridia).

32. From Palermo to Messina by the Coast.

144 M. Railway in $5\text{-}7^1/_2$ hrs. (fares 28 fr. 80, 20 fr. 5 c., 13 fr.). The expresses run down to the pier at Messina, making direct connection with the ferry-steamers for Villa San Giovanni and Reggio, and so with the express trains to Naples and Metaponto (comp. pp. 275, 268). Dining-car (comp. p. 372) on the afternoon-express and on the morning-express in the reverse direction; sleeping-car (1st class fare and 7 fr. supplement) on one of the night trains in either direction. For the 'train de luxe' (Sun. and Tues.), with dining-car and through-carriages for Berlin and Paris, which are ferried across from Messina to Villa San Giovanni, see p. 275 (supplementary tickets from Palermo to Messina, 10 fr. 40 c.).

Steamers of the *Società Nazionale di Servizi Marittimi* (Lines x & xi) leave Palermo for Messina on Sun. afternoon (13 hrs.; fares 27 fr. 45, 18 fr. 30 c., food extra).

From Palermo to (23 M.) *Termini*, see p. 361. — The first part of the route, once bleak and treeless, is now being brought under cultivation, mainly, as is the case in other parts of Sicily, by the enterprise of emigrants who have returned from America after amassing a small fortune. Vegetable gardens are being laid out, orange and other trees are being planted, while cactus-hedges have been raised as a protection against the sea-spray. Fine views of the valleys and the coast. The railway crosses the valley of the *Fiume Torto*. 29 M. (from Palermo) *Buonfornello*. The farm-house with the tower (Torre di Buonfornello), immediately to the

left of the railway and $^1/_2$ M. to the E. of the rail. station, stands on the ruins of a Doric temple of ca. 480 B.C. On the height to the right lay **Himera,** the westernmost town of the Greeks on the N. coast of Sicily, the birthplace (about 630) of Stesichorus, originally called Tisias, the perfecter of the Greek chorus, who is said to have protected his native town against the tyranny of Phalaris. If we ascend the abrupt hill, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town of *Signora.* To the E. flows the *Himera Septentrionalis,* or *Fiume Grande;* on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hill descends precipitously to the plain of the coast.

Himera was founded by Zanclæans in B.C. 648. One of the greatest battles ever fought by the Sicilian Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself is said to have sought a voluntary death in the sacrificial fire in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, though Greek historians have stated that both were fought on the same day. In 409 Hannibal, son of Gisgon and grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande,* with the Fiume Salso (p. 362), bisects the island, and has frequently formed a political frontier (under the Romans and under Frederick II.). Beyond the Fiume Grande the railway traverses a malarious district. To the right are obtained beautiful glimpses of the fissured valleys of the *Madonia Mts.* 33 M. *Campofelice.* Farther up in the valley traversed by the Fiume lies (8 M.) *Collesano* (1510 ft.; Alb. Failla; diligence from the station in $2^1/_2$ hrs., 1 fr.), an old town with 6825 inhabitants. The tower of the principal church is a relic of the old castle. On the hill immediately to the W. of Collesano are some large fragments of cyclopean walls, which perhaps belonged to *Paropus,* the westernmost town of the Sikelians. Above the mountains enclosing the valley tower the *Monte San Salvatore* (6267 ft.) and the *Pizzo dell'Antenna* (6480 ft.), the highest peaks of the Madonia Mountains. Information regarding excursions among the Madonia Mts. and the *Monti Nebrodi* or *Caronian Mts.* (comp. p. 385), adjoining them on the E., may be obtained from the Club Alpino Siciliano at Palermo (p. 304).

36 M. *Lascari.* On the height to the right is *Gratteri.* Farther on, on the same side, rises the *Pizzo dell'Angelo* or *Gibilmanna, i. e.* the 'manna-mountain' (3590 ft.), which is ascended from Cefalù viâ the Capuchin convent of Santuario di Gibilmanna (2625 ft.; visitors entertained; mule-path to the convent $2^1/_2$ hrs., thence to the summit $^3/_4$ hr. more). The last part of the railway leads through a beautiful district, in which considerable quantities of manna are obtained from the exudation of the manna-tree (Fraxinus ornus).

41 1/2 M. **Cefalù** (*Alb. Italia-Centrale*, near the cathedral, 1/2 M. from the station, R. 1 1/2-2 fr.), the ancient *Cephaloedium*, a town with 12,933 inhab., who are engaged in trading, seafaring, and the sardine fishery. It lies at the base of the barren and precipitous promontory (1233 ft.) on which the ancient town stood. Cefalù is best visited as a half-day's excursion from Termini or Palermo.

Cephaloedium is mentioned in history for the first time in B.C. 397 in connection with the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In 837 A.D. the Arabs besieged it unsuccessfully, but they captured it in 858. In 1129, when King Roger was returning from Naples and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingly began to build a handsome cathedral here. The charter of foundation, dating from 1145 and still preserved in the episcopal archives, contains, however, no allusion to the above story.

The *Cathedral, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. The façade rests upon gigantic blocks of hewn stone, which probably formed part of an earlier building. Two imposing towers of four stories, connected by a colonnade rebuilt in the 15th cent., recall the huge towers of St. Etienne erected at Caen by William the Conqueror. The walls of the colonnade, above which is an inscription carved in 1240, were covered with mosaics, now destroyed, representing King Roger and his successors in their relation to the Church. The W. entrance is coeval with the foundation. The portal is of unique construction. The apses are decorated externally, but the outside is otherwise plain.

The church, built in the form of a Latin cross, possesses three apses and a nave double the width of the aisles. Length 243, width 95 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino. The *Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed *Figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets, and saints, appear from their selection to have been the work of Greek artists. The beautiful font dates from the 12th century. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo and contain the relics of the emperors Henry VI. and Frederick II. — The church is adjoined by picturesque Norman *Cloisters*, which are entered through the archiepiscopal palace, Piazza della Cattedrale 17.

A room at the Lyceum contains a small collection of antiquities, including almost all those found in the island of Lipari (p. 389). — A bronze monument, by L. Battaglia (1894), commemorates the Sicilian patriot *Nicolò Botta*, shot during the Bourbon régime.

The town is dominated by a huge limestone rock, composed almost entirely of fossils, the circuit of which, affording fine views of the town and cathedral, may be made by a good road in 3/4 hr. From the cathedral we descend the main street (Corso Ruggiero) to

the Porta Messina, beyond which we join the road in question. In coming from the station we turn to the right, a little before reaching the town, and follow the upper road, leading to the S., *i.e.* away from the sea. — The ascent of the rock, on the other hand, is somewhat toilsome (¾-1 hr.). We leave the Corso Ruggiero beside No. 40, follow the Vicolo dei Sarraceni, and reach (10 min.) a gate, which is opened by a shepherd, who acts as guide to the top (fee). On the hill are the fragments of a *Mediaeval Castle* and a *Cistern* (probably Arabian); a little farther up are the remains of an antique polygonal structure, the so-called *Tempio di Diana*. To the last a vault was added during the Roman period, and it was afterwards converted into a Christian place of worship. The summit, on which there are remains of a *Norman Castle*, commands a magnificent survey of the N. coast and the mountains as far as Palermo.

47 M. *Castelbuono;* the town (1387 ft.; Alb. Roma) lies 8½ M. to the S. (diligence in 2⅔ hrs.; 1¼ fr.). A road (23 M.; diligence in about 7 hrs.), skirting the E. slope of the Madonia Mts., leads to the S. to *Geraci Siculo* (3530 ft.) and Gangi (p. 362). — 51 M. *Pollina*, near the mouth of the *Fiume di Pollina*, the ancient *Monalus*. The loftily situated little town of *Pollina* (2500 ft.), 3½ M. inland (bridle-path), is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines. (Some authorities, however, look for Apollonia farther to the E., at San Fratello, p. 386.) The Chiesa Maggiore contains two of Ant. Gagini's best works (a Virgin and a St. Joseph; 1527).

56 M. *Castel di Tusa*. Near it, on an eminence 2-2½ M. to the S., lay *Halaesa* or *Alaesa*, founded in 403 by the tyrant Archonides of Herbita (p. 363). The ruins are 2 M. in circumference. They are skirted by the *Alesus*, now *Fiume di Tusa*. The railway crosses this river and then the *Fiume Santo Stefano*, in the valley of which, 11 M. inland (motor-diligence from Santo Stefano in 1½ hr.; 2½ and 3½ fr.), lies the town of *Mistretta* (3228 ft.; Alb. Primavera; Vittoria), with 14,040 inhab., the ancient *Amestratus*.

The only road across the *Monti Nebrodi* or *Caronian Mts.* (height of pass, 3740 ft.) begins at Mistretta; diligence to (18½ M.) *Nicosia* (p. 363) in 4¾ hrs. (fare 5¼ fr.).

61 M. *Santo Stefano di Camastra* (Alb. Roma), with 6020 inhab., stands on a hill by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Ewe-milk cheese (cacio cavallo) and wool are the staple products.

Beyond Santo Stefano the line crosses numerous brooks descending from the *Monti Nebrodi*, the N. slope of which is covered with the *Bosco di Caronia*, the largest forest in Sicily, consisting almost entirely of underwood. — 66½ M. *Caronia* (330 ft.), the *Calacte* ('beautiful shore') founded by Ducetius about B.C. 450. The railway next crosses the *Fiumara di Furiano (San Fratello)*, which

flows through the midst of a perfect grove of oleanders, and reaches (75 M.) *San-Fratello-Acquedolci*.

The town of *San Fratello* (2130 ft.; 9457 inhab.), $9\frac{1}{2}$ M. inland (diligence in 4 hrs.), was the seat of one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza Armerina, Nicosia, Aidone, San Fratello, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at San Fratello, Piazza, Nicosia, and Aidone. — About $2\frac{1}{4}$ M. due S. of the railway station is the grotto of *San Teodoro*, containing many fossil bones of different species of mammalia.

78 M. *Sant'Agata di Militello* (Alb. Florio, R. $2\frac{1}{4}$ fr., tolerable), a small town with 5364 inhabitants. — Farther on the railway crosses again the beds of numerous torrents, in the first of which, the *Fiumara Rosmarino*, bordered by oleanders, are the fragments of a Roman bridge. — $80\frac{1}{2}$ M. *San-Marco-d'Alunzio - Torrenova;* about 6 M. to the S.E. is the little town of *San Marco* (1800 ft.), probably the ancient *Aluntium*. — $82\frac{1}{2}$ M. *Zappulla*, with the ruins of a mediæval palace in the *Fiumara Zappulla*. Between the mouth of this torrent and Capo d'Orlando was fought, July 4th, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the right, facing us, we observe the small town of Naso (see below). The whole district resembles a luxuriant orchard.

On the **Capo d'Orlando,** the extreme rocky point (305 ft.) of which lies to the left of the railway (tunnel), is the station of (86 M.) *Naso-Capo-d'Orlando*, which serves also the little town of *Naso* (pop. 6722), on a hill (1630 ft.), 8 M. to the S.E., where the silk-culture is extensively carried on.

The next stations are (91 M.) *Brolo* and (93 M.) *Piraino*, both situated at the mouths of broad 'fiumare'. — 95 M. *Gioiosa Marea* (Sicil. *Giuiùsa*), with 1570 inhabitants. The line penetrates the abrupt granite promontory of *Capo Calavà* by means of a tunnel. — $98\frac{1}{2}$ M. *San Giorgio;* $100\frac{1}{2}$ M. *Patti Marina*.

102 M. **Patti** (500 ft.; *Locanda*, insufficient; carriages at *Sarra's*, to Tyndaris and back 7 fr., bargaining necessary), an episcopal residence with 5473 inhab. and large monasteries, is unhealthy, notwithstanding its fine situation on the hillside. In the modernized *Cathedral*, which occupies the highest spot in the town (524 ft.), is interred Adelasia (d. 1118), mother of King Roger and widow of Count Roger and of King Baldwin of Jerusalem.

The railway crosses several fiumare, skirts the slope of the *Monte Pignatara* (1210 ft.), and pierces the *Capo Tindaro*, the promontory to the left (920 ft.), rising sheer from the sea and consisting of granite, gneiss, and above these a stratum of limestone. It was once the site of *Tyndaris*. The highroad passes near the cape. At the highest point, where the road to the village and the ruins diverges to the left, about 5 M. from Patti, is a small wayside inn.

Gentlemen may obtain quarters also in the monastery attached to the pilgrimage-church of the *Madonna del Tindaro* in the village. About $^3/_4$ M. before reaching the inn we see, on a hill to the right, the *Villa della Scala*, seat of the Barons of Sciacca, who own also the territory of Tyndaris. The villa contains a collection of antiquities found near by.

Tyndaris, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans and attained to great power and wealth. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The course of the old town-walls can still be traced. Remains of a *Theatre*, two mosaic pavements, and the tripartite foundations of a large Roman building assumed to be the *Gymnasium* have been preserved. The internal diameter of the theatre is 212 ft., orchestra 77 ft.; the *cavea* contains twenty-seven tiers of seats. Several Roman statues found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.) — The fatigue of ascending the promontory, on which there is a telegraph-tower, is amply repaid by the magnificent view it affords of the Lipari Islands to the N., Milazzo to the N.E., the Monti Peloritani to the E., and the Rocca di Novara and Mt. Ætna to the S.E. and S.

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnavilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night and is identified with the Fata (fairy) Morgana. The curious may reach the entrance by being lowered over the cliff with ropes.

The next station is (106 M.) *Oliveri*, 2-3 M. from Capo Tindaro. A steep path ascends to ($^1/_2$ hr.) the high-lying road (see p. 386). The fertile plain through which the railway runs is intersected by numerous fiumare, which frequently prove very destructive. — 108 M. *Falcone.* — 111 M. *Castroreale-Novara-Furnari.*

From the station a road (diligence in $3^1/_2$ hrs.) ascends the Torrente Mazzarà (the ancient Helicon) viâ *Mazzarà* to Novara di Sicilia (see below). On the other side of the stream, near Mazzarà, lies *Tripi*, beside the walls of which are the ruins of the ancient *Abacaenum*. It is reached from the station by a road viâ *Furnari*. — *Novara di Sicilia*, a small town with 4743 inhab., on the site of the *Noae* of the ancients, is situated at the N.W. base of the *Rocca di Novara* (4400 ft.). Thence the road goes on to the S., crossing the ridge of the Monti Peloritani to Francavilla and Castiglione; see pp. 409, 411.

113 M. *Castroreale Bagni* is the station for the sulphurous baths on the Fiumara di Termini. The unimportant town of *Castroreale* (3375 inhab.) is most conveniently reached by road from Barcellona (5 M.; diligence in $1^1/_2$ hr.). — We here enter the region laid waste by the earthquake of 1908 (comp. p. 278).

116 M. **Barcellona,** pleasantly situated on the *Longano*, is a prosperous town of 16,490 inhab., with the flourishing suburb of *Pozzo di Gotto*. On the Longanus, which, however, by some authorities is supposed to be the Torrente di Monforte to the E. of Milazzo, Hiero II. of Syracuse defeated the Mamertines in B.C. 269 (comp. p. 395).

The railway crosses several fiumare and passes through vast vineyards. Emp. Frederick II. possessed a large game-park here.

128½ M. **Milazzo** (*Railway Restaurant*, well spoken of). — Hotels. *Albergo Stella d'Italia*, well spoken of, *Albergo Genova*, both in the main street. — One-horse cab from the station 60 c.

British Vice-Consul, *Stefano Trifiletti*. — Lloyd's Agents, *Trifiletti & Co.*

Milazzo, the ancient *Mylae*, a town with 9550 inhab., possesses a good harbour. The *Castle*, erected by Charles V. and restored in the 17th cent., is now a prison.

Mylae was founded before B.C. 716 by colonists from Messana-Zancle and remained subject to the Messenians until conquered by the Athenians in 426. In 394 the citizens of Naxos and Catania, who had been banished by Dionysius I., occupied Mylæ, but they were soon expelled by the Messenians. In 315 it was conquered by Agathocles. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been discovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the Spanish war of succession. On July 20th, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat.

A drive on the well-cultivated peninsula to the *Capo di Milazzo* (about 3½ M. from the town), affording beautiful glimpses, through the foliage, of the sea on both sides, is recommended. The light-house commands a fine view. Extensive tunny-fishery. — Boat from the tonnara to Tyndaris in 2-2½ hrs., 10-12 fr.

From Milazzo to the *Lipari Islands*, see p. 389.

The line traverses the plain of the coast viâ (124 M.) *San Filippo Archi*, which lies inland, and (125½ M.) *Santa Lucia*, on the coast, to (128½ M.) *Venetico-Spadafora*. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa at the battle of *Naulochus* (B.C. 36). On the heights to the right are *San Pier Niceto* and *Monforte San Giorgio*. — 129 M. *San Martino*. - 131 M. *Rometta*, the station for the small town of that name (more correctly, *Rametta*), situated to the right among the mountains, on a summit surrounded by precipitous cliffs, where the Christians maintained themselves down to 965. Several churches and other remains here date from the middle ages. — Beyond the *Saponara* the train reaches (132 M.) *Saponara-Bauso;* the villages of these names are situated to the right and left. — The line now turns to the right and ascends the *Gullo* valley to (134 M.) *Gesso;* the small town, where the Saracens remained until a late period, lies on a hill to the left. Road over the pass to Messina, see p. 400. — The railway then penetrates the *Monti Peloritani* (p. 400) by a tunnel 3 M. long, and descends in a wide curve to the right to —

144 M. *Messina* (p. 392).

33. The Lipari Islands.

Comp. the Map of Sicily.

Small steamers of the Società Siciliana ply to the Lipari Islands as follows. From Milazzo (p. 388), daily in 2 hrs.; the steamer starts at 8 or 7.30 a.m. and reaches *Lipari* at about 10 a.m., to which, after visiting the island of *Salina*, it returns at 2 or 2.30 p.m., reaching *Milazzo* about 4.20 p.m. Fares to Lipari, 24 M., 3 fr. 55, 1 fr. 10 c. Another steamer starts on Wed. at 4 a.m. for (2½ hrs.) *Lipari*, (3¾ hrs.) *Stromboli*, and (22 hrs.) *Naples*, returning from Naples by the same route on Frid. evening. — From Messina a steamer starts on Mon. at 2 a.m. for (4½ hrs.) *Lipari*, (6½ hrs.) Salina, (9½ hrs.) Panaria, and (11 hrs.) *Stromboli*. — On Mon. & Thurs. morning a steamer leaves Lipari for the islands of *Salina*, *Filicuri*, and *Alicuri*, returning in the afternoon. On Tues. & Frid. morning a steamer makes the voyage from Lipari to *Vulcano* (Porto Levante and Celso) and back in 2¼ hrs. — Embarkation or disembarkation (luggage included) at Milazzo 30 c., at Lipari 35 c. — There are modest inns at Lipari and Stromboli, and on the other islands accommodation may be found in case of need. Drinking-water is everywhere obtained from tanks. Simple refreshments may generally be obtained on the steamers (arrange prices).

The **Lipari Islands** (*Æoliae, Liparaeae, Vulcaniae, Hephaestiades*), which are of volcanic origin, consist of seven islands and ten islets, each the summit of a massive submarine mountain. Their aggregate area is 45 sq. M., their population 15,450. They belong to the province of Messina and have formed the see of a bishop since 1400.

At an early period the islands supplied abundant food for the poetic fancy of the Greeks, whose legends made them the abode of Æolus, ruler of the winds. In B.C. 580, as the number of the inhabitants had become greatly reduced, *Pentathlus*, a Heraclid, established on the islands a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the W. angle of Sicily.

Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians in B.C. 425. The islands afterwards suffered from the incursions of the Carthaginians. In B.C. 260 the Roman admiral Cnæus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans conquered Lipari in B.C. 252 and sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which occurred in B.C. 183, when the island of *Vulcanello* was upheaved from beneath the sea. In the year B.C. 126 eruptions under water were observed here, destroying vast numbers of fish. Finally in B.C. 37 the population of Lipara, which was friendly to Pompey, was transferred to Neapolis by Octavianus. In the middle ages the Saracens took possession of the islands, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian kings and the Angevins of Naples the islands changed hands according to the varying fortunes of the respective belligerents. Alphonso the Generous annexed them to Naples, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Haireddin Barbarossa, and in 1783 they suffered greatly from the earthquake.

Lipari, called *Meligunis* in the most ancient times, the largest and most productive of the islands, is about 13½ sq. M. in area. Population of the whole island 9700. The capital (pop. 5850; *Alb.*

di Ant. Furanna, quite unpretending but clean), called Lipari like the island, lies on a bay on the S.E. coast of the island and is dominated by a fort, crowning an isolated rock on the N. side of the harbour. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* (restored in 1654) and the church of the *Addolorata* contain pictures by Alibrando (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. The *Marina Lunga*, to the N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anime del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (passolinē; grown on reed-trellises), sulphur, Malmsey wine, oil, capers, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. The fishery is very productive.

The ancient town of *Lipara* stood on the castle-rock. In the centre of the plain, between the castle and the ascent towards Sant' Angelo, on the site of the episcopal palace, were once situated extensive *Baths*, partially excavated at the beginning of the 19th century, but again filled up by Bishop Todaro, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*. The whole area is now called *Diana*, from a temple of that goddess which once stood here.

Around the capital the fertile slopes of cultivated land rise in the form of an amphitheatre towards *Monte Sant'Angelo* (1950 ft.), the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (755 ft.) on the N. and *Monte di Guardia* (1215 ft.) on the S. — About $1^1/_2$ M. to the N. of the capital, beyond the low saddle between the Monte Rosa and the Monte Sant'Angelo, on the N.E. bay, lies the village of *Canneto*, with 2526 inhab., the centre of the pumice-stone industry (steamer daily from Lipari in $^1/_4$ hr.).

A paved bridle-path ascends from Canneto viâ *Canneto Superiore* to the ($^3/_4$ hr.) *Fossa Bianca*, a valley situated between the *Monte Pelato* and the *Monte Chirica*, both of which are overlaid with a thick layer of pumice-stone. The whitish-coloured mineral is here excavated from innumerable shafts and is conveyed by men, women, and children to Canneto, where it is prepared for export. The trade is mainly in the hands of Messrs. Haan of Dresden but is shared by a French firm. Pumice-stone is used for polishing wood and metals, in the manufacture of enamels, linoleum, etc., and for filtering purposes. The only other considerable pumice-quarries are found on Teneriffe, one of the Canary Islands.

A tour through the island occupies 6-8 hrs. (donkey and attendant 6 fr., guide 4 fr. and gratuity). We ride first to the hot springs (125° Fahr.) of *San Calògero* (6 M.), in a desolate valley opening towards the W. side of the island, which issue with such force that they

were formerly used to turn a mill. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding some of the interesting fossils that abound here (leaves, wood in lava, etc.). We return viâ *Monte Sant'Angelo* (see p. 390), an extinct volcano, now overgrown with grass and broom, which affords the best survey of the town below and the entire group of islands. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1980 ft.; see p. 390). From this point we return to the town.

Vulcáno (*Thérmissa*, *Hierá*, *Vulcania;* 8 sq. M. in area), with its constantly smoking crater (Sicil. *La Fossa*), is reached in about 1 hr. from Lipari by rowing-boat (with two rowers 6-10 fr.; provisions must be taken, as nothing is to be had on the island). The steamer (p. 389) halts long enough only for a short excursion from the harbour. The islet consists of the *Gran Cratere* or *Fossa Vecchia* (1266 ft.), in the middle, with the volcanic cone of *Monte Aria* (1637 ft.), on the S., and the smaller *Vulcanello*, which, according to Orosius (iv. 20), was suddenly upheaved in B.C. 183, on the N. Rowing across the 'Bocche' or strait (1/2 M. wide) between Lipari and Vulcano, on the W. side of which rises the basaltic cliff of Pietralunga (196 ft.), we disembark at the *Porto di Levante*, to the E. of the narrow isthmus connecting Vulcanello with the *Gran Cratere*. The curiously shaped rocks near the sea, known as the *Faraglioni*, are the remains of an ancient volcano. The caves with which they are riddled were made for the extraction of alum. Taking one of the rowers as guide we ascend the N. slope of the Gran Cratere by a zigzag path to the edge of the crater in 1 hr. (5 fr. is charged by the proprietor for permission to ascend); the descent is much more rapid. About halfway up we pass numerous fumaroli (p. 114). The crater, which since the eruptions of 1887-90 has assumed the characteristics of a 'solfatara' (comp. p. 113), is now very shallow, with an opening measuring 220 yds. by 150 yds. — The Vulcanello, with three funnel-shaped craters at the top, may be ascended also.

Isola Salina (area 10 sq. M.; steamer, see p. 389) consists of the cones of two extinct volcanoes, *Monte de'Porri* (2820 ft.), to the N.W., and *Monte Fossa delle Felci* (3170 ft.), to the S.E., whence the Greek name *Didyme* (*i.e.* twins) applied to the island. Salina is extremely fertile and produces excellent Malmsey wine. Its four villages (*Santa Marina* or *Salina*, *Lingua*, *Rinella* or *Arenella*, and *Malfa*) contain together about 5000 inhabitants.

Filicuri or *Filicudi* (2540 ft.; area 3 1/2 sq. M.; *Phoenicusa*, Arabic *Gezîret Ficûdha*) was anciently clothed with dwarf-palms, whence its Greek name. It is now well cultivated and has 1500 inhabitants. On the W. coast is a fine basaltic cavern. Steamers, see p. 389.

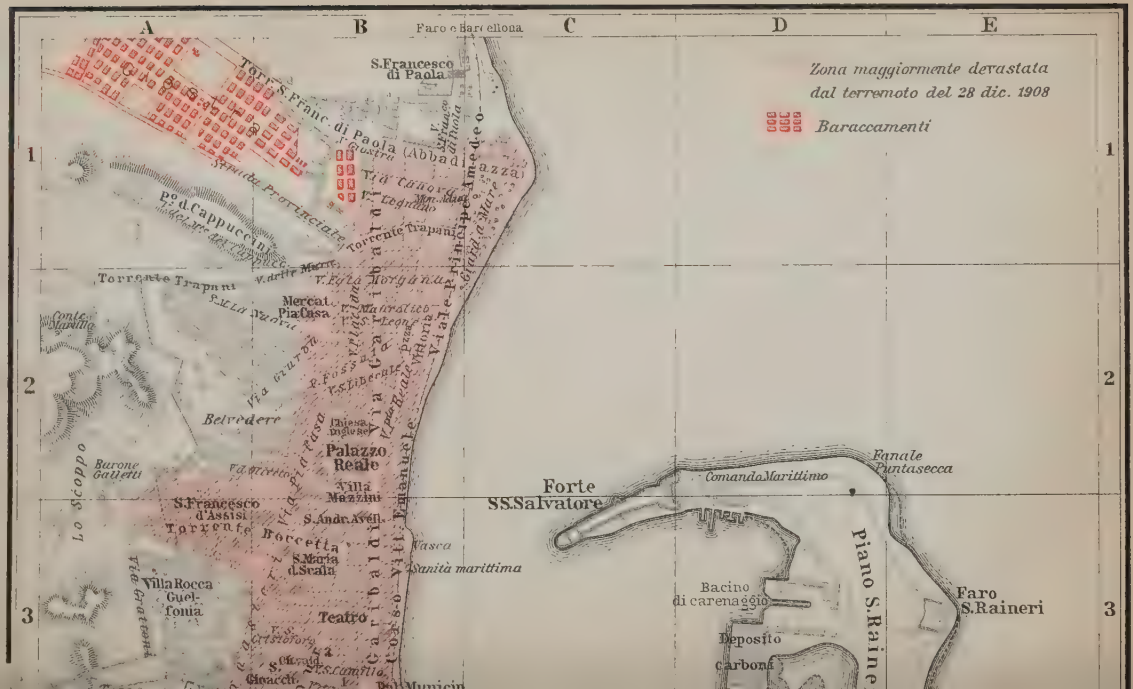
Alicuri or *Alicudi* (2175 ft.; 2 sq. M.; steamer, see p. 389), called *Ericusa* by the ancients, because uncultivated and clothed with heath only, is inhabited by some 700 shepherds and fishermen.

To the N.E. of Lipari is situated a small group of islands, which possibly formed a single island prior to a remarkable eruption recorded by Pliny and Orosius, which took place here in B.C. 126. The largest of these is **Panária**, probably the *Euonymus* of the ancients (1380 ft.; $^3/_4$ sq. M.; steamer, see p. 389), with 640 inhab. but very scantily cultivated. — The islet of *Basiluzzo* (probably the ancient *Basilides* or *Hikesia*) contains a few relics of antiquity.

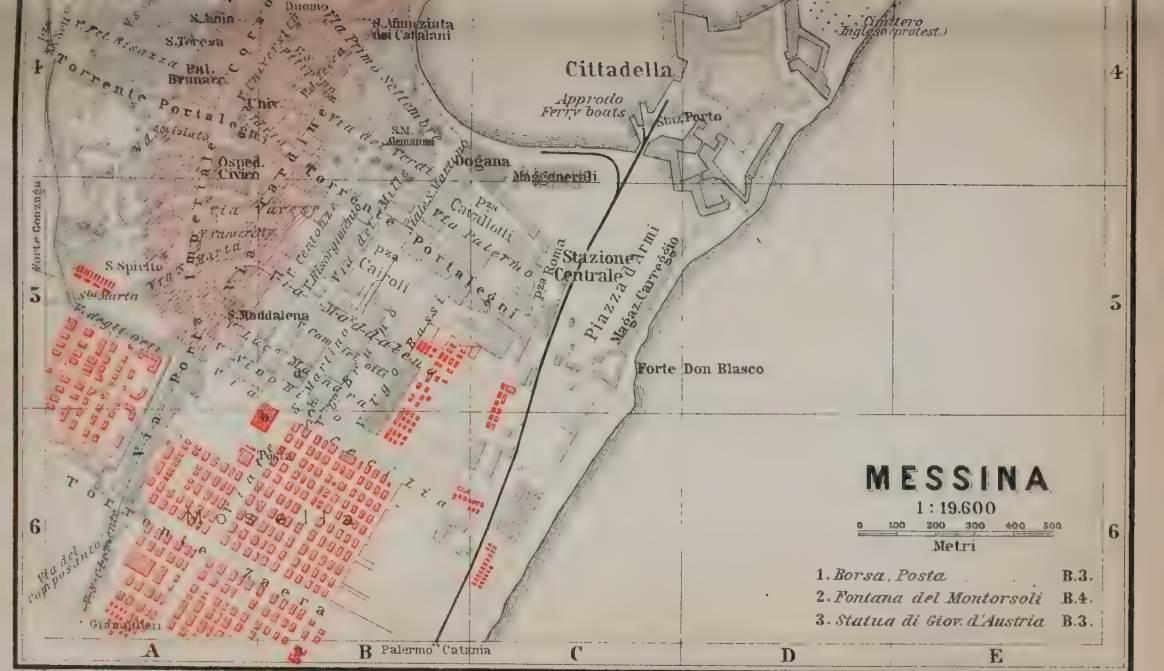
Strómboli (5 sq. M.; 2623 inhab.), 22 M. to the N.N.E. of Lipari, named *Strongyle* owing to its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds. The steamer (landing or embarkation 50 c.) touches at *San Vincenzo*, at the N.E. extremity of the island, where plain accommodation may be obtained at Signora Tizio Renda's (tinned provisions should be brought). In the middle ages Charles Martel was believed to have been banished to the crater of Stromboli. The cone of *Stromboli* (3040 ft.) is one of the few European volcanoes that are in a constant state of activity. The toilsome ascent (3 hrs.; descent 2 hrs.; stay at top 1 hr.) is best made from the N. semaforo. There is no path above the vineyards, but a guide (10-15 fr.) is scarcely needed, though someone to carry provisions may be desirable. The crater lies to the N. of the highest peak, and at remarkably brief intervals ejects huge bubbles of lava which explode with a thunderous noise and are accompanied by showers of stones, almost all of which again fall within the crater or roll harmlessly down the *Sciara*, a slope descending on the N.W. at an angle of 35° and continued for some distance below the surface of the sea. Serious outbreaks are rare; but those of 1889, 1891, and 1907 (Aug.-Sept.; the worst of all) wrought severe injury to the cultivated parts of the island by their streams of lava and showers of ashes. When the vapour is not too dense the traveller may approach the brink and survey the interior without danger. — The magnificent basaltic cliff of *Strombolicchio* rises 180 ft. sheer from the sea about 1 M. to the N.E. of San Vincenzo.

34. Messina.

Arrival by Sea. The regular ferry-steamers from Villa San Giovanni and Reggio (pp. 279, 401) lie to at the pier at the station near the citadel (Pl. C, D, 4). Cabs await the arrival of the steamer at the harbour-station, where through-passengers by the morning express steamer find the express trains for Palermo and Catania awaiting them. — Passengers by other steamers are landed in small boats at the *Scala di Marmo*, near the customs-shed behind the Palazzo Municipale (Pl. B, 3; tariff 50 c., with luggage 1 fr., trunk 30 c.; overcharges common).



Zona maggiormente devastata
dal terremoto del 28 dic. 1908
Baraccamenti
A
B
C
D
E
1
2
3
Faro e Barcellona
S.Francesco di Paola
Torr. S.Franc. di Paola (Abbadiazza)
Strada Provinciale
Po. d.Cappuccini
Torrente Trapani
Torrente Trapani
Mercat. Pia Casa
Conte Marullo
Belvedere
Palazzo Reale
Villa Mazzini
Barone Galletti
Lo Scoppo
S.Francesco d'Assisi
Torrente Borcetta
S.Andr. Avell.
S.Maria d.Scala
Villa Rocca Guelfonia
Teatro
Vasca
Sanità marittima
Viale Principe Amedeo
Corso Vitt. Emanuele
Via Garibaldi
Via Giuron
Via Piacasa
Via Gratteri
Forte SS.Salvatore
Comando Marittimo
Fanale Puntasecca
Piano S.Raineri
Faro S.Raineri
Bacino di carenaggio
Deposito carboni


Cittadella
Approdo Ferry boats
Staz. Porto
Cimitero Inglese (protest.)
Dogana
Magazzini
Stazione Centrale
Piazza d'Armi
Magaz. Carreggio
Forte Don Blasco
Osped. Civico
S. Spirito
S. Maddalena
S. Teresa
S. Anna
S. Annunziata dei Catalani
Duomo
Torrente Portalegni
Via Cavallotti
Via Palermo
Via Roma
Via Primo Settembre
Via Garibaldi
Via Cairoli
Via Ferdinando Maria
Via Vittorio Emanuele
Via Ugo Bassi
Via Maddalena
Via Torrente Portalegni
Via Torrente Boccetta
Via Torrente Giostra
Via Torrente Gravitelli
Via Torrente Zaera
Via Torrente Guardia
Via Torrente Trapani
Via Torrente Camaro
Via Torrente Bisconte
Via Torrente Annunziata
Via Torrente Maddalena
Via Torrente Portalegni
Via Torrente Boccetta
Via Torrente Giostra

The **Central Station** (Pl. C, 5) is situated to the S.E. of the town. Fast trains proceed to the *Stazione Messina Porto*, at the harbour (comp. p. 392).

Luggage is slightly scrutinized at the Dogana by officers of the municipal customs. Porter from the Dogana to the station: suit-case 10, trunk 20 c. (to the hotels 25 and 50 c.).

Hotels (bargaining advisable), all very fair and situated in the Città Nuova (p. 396) and, with the exception of the Excelsior, built of wood, with frequented restaurants. Grand-Hôtel Regina Elena (Pl. a; B, 6), Viale Roosevelt, to the E. of the Viale San Martino, a comfortable house opened in 1911 in an open and commanding situation, with 150 beds, central heating, private bathrooms, and restaurant, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, D. 5 fr.; Grand-Hôtel (Pl. b; A, B, 6), Viale San Martino, $^3/_4$ M. from the station, with terrace, 80 R. at $4^1/_2$-5, B. $1^1/_4$ fr.; Excelsior (Pl. c; B, 5, 6), in the Villa Cammareri, which survived the earthquake, Viale San Martino, R. 4-10, B. $1^1/_2$ fr.; Belvedere (Pl. d; B, 5), Viale San Martino, R. only, $2^1/_2$-$3^1/_2$ fr.

Cabs (one-horse only): per drive 60, with luggage 80 c., at night 1 fr.; per hour 2 fr., each addit. hr. $1^1/_2$ fr.

Steam Tramway to *Gazzi* on the S. and along the E. coast to (10 M.) *Giampilieri* (p. 402), 5 times daily, in 1 hr. 21 min., starting from San Martino. To the *Faro* (p. 399) on the N. and thence along the N. coast to *Barcellona*, service suspended since the earthquake. — **Motor Omnibus** to *Ganzirri* (p. 399), 4 times daily in about 1 hr.; to *Massa San Giorgio* (near Castanea, p. 401), twice daily; to *Bordonaro*, to the S.W. of Messina, twice daily.

Post Office (Pl. B, 6), Viale San Martino. — **Telegraph Office**, in the Piazza in front of the Central Station.

Steamboats. Steamers of the *State Railways* and the *Società Nazionale di Servizi Marittimi*: to *Naples*, see p. 281; to *Palermo*, see p. 382; to *Naples* and *Genoa*, by the ocean-liners (punctuality not to be implicitly counted on); to *Catania*, *Syracuse*, and the *Piraeus*, see pp. 401, 415. — Ferry-steamers to *Reggio* and to *Villa San Giovanni*, see p. 401. - Steamers of the *Società Siciliana di Navigazione a Vapore* to *Lipari*, see p. 389.

British Vice-Consul, *J. B. Heynes*, Banchina dei Ferry-Boats (also *Lloyd's Agent*). — **Tourist Agent.** *Mrs. Pearce* (English), Via Primo Settembre, opposite the railway station. — Newspaper, *Gazzetta di Messina*.

English Church Services occasionally held in the Chapel at the Cimitero Inglese (p. 398).

The **Climate** of Messina is healthy, being neither cold in winter nor oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons. The mean temperature is 65° Fahr.; in spring 61°, summer 80°, autumn 69°, winter 55°. The freezing-point is rarely reached.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times and are still esteemed.

Messina was reduced to a heap of ruins on December 28th, 1908. The Straits of Messina and the W. slopes of the Aspromonte (p. 280) were on that day visited by an **Earthquake,** caused by folds in the earth's crust, due, no doubt, in their turn to the dislocation or shifting of fluid mineral masses (p. 139) at a great depth below the surface of the earth. The destructive shock took place at 5.20 a.m. and lasted for 32 seconds. The disturbance of the ocean-bed was followed by a tidal wave, which added to the disaster in the lower-lying portions of the coast; it reached the height of 6-10 ft. at Messina ($11^1/_2$ ft. at Reggio, $19^1/_2$ ft. at Giardini and

Riposto) and was perceptible at Malta at 7.15 a.m. Fifty other shocks, of gradually diminishing intensity, were registered in Catania the same day; others followed almost daily until the end of February and thereafter at longer intervals until the summer of 1910. For the area over which the earthquake was felt, see p. 278; the damage to life and property was greatest at Messina and Reggio, both of which were simply wiped out. At Messina the coast has sunk 26 inches, at Reggio 21 inches. About 96,000 lives were lost, an appalling total never exceeded in any disaster of the kind since the Syrian earthquake of 526 A.D. in which 120,000 persons are said to have perished; the Sicilian earthquake of 1693 had about 57,000 victims, that in Calabria in 1783 about 30,000. The damage to property is estimated at 165 million francs. It is worth noting that the activity of Ætna and Stromboli remained unaffected during the mighty upheaval.

The ruined town of **Messina** stretches in a semicircle at the E. base of the Monti Peloritani (p. 400), on the harbour which is formed by a peninsula in the shape of a sickle. It is intersected by the channels of five 'torrenti' or streams, most of which are waterless. Two-thirds of the town is built on recent alluvial soil (loose gravel), the remaining and higher third on older quaternary alluvium (loose and compacted gravel and sand). The tertiary rock, which underlies the alluvium throughout, crops out on the surface in the neighbouring heights, *viz.* the Scoppo, Castellaccio (miocene clay, sandstone, and conglomerate), and Gonzaga (cristalline rocks). The devastating effect of the earthquake of 1908 was felt in every part of the town; the most severely injured region is that defined by the Via Cárdines, the Via Monastèri, and the Torrente San Francesco di Paola, including the Via Garibaldi, the main street, the Corso Cavour, the old main street, and the principal piazzas, in front of the Cathedral and the Municipio. Only two houses of any size were left uninjured: the Villa Cammareri (Pl. c; B, 5), at the S. end of the town, and the Villa Lanzara, near the Piazza Vittoria (Pl. B, 2), at the N. end, both of one story only. The theatre (Pl. B, 3), curiously enough, was damaged solely by the collapse of adjoining houses. Elsewhere ruin prevails. In some cases whole buildings have bodily collapsed; in others roof, inner walls, and staircases have fallen, leaving the outer walls standing as an empty shell; in many houses the façades have fallen, exposing the inner rooms to view, while in others the façades alone have survived, masking the devastation behind them. This last is especially the case in the Palazzata (p. 397), the street bordering the bay, so that visitors approaching by sea do not at first realize the completeness of the destruction. Even the buildings that still stand and preserve their roofs are so wracked and twisted that they are unsafe to use. The variety in disaster is due not only to differences in the con-

struction of the houses and to the injuries sustained in previous earthquakes, but also directly to the different nature of the soil on which the individual houses were built.

Before the earthquake Messina and the neighbouring villages contained 167,000 inhab., of whom 70,000 have perished. It has been finally resolved to rebuild the town on its former site. The *Harbour*, one of the best in the world and hitherto the third in importance in Sicily, is uninjured and still maintains an extensive shipping traffic (1908: 3589 vessels of 2,598,647 tons; 1910: 3148 vessels of 2,050,733 tons). The chief exports are oranges and lemons (ca. 10,000 tons annually). The operation of clearing the site will, however, take years of labour. Of the *University* (formerly 650 students) only the law faculty has been reopened; the valuable Greek MSS. and the incunabulæ formerly in the University library were saved. From the ruins of the *Museo* (beside San Gregorio, Pl. A, 4) Prof. Salinas (p. 322) has succeeded in rescuing the most valuable painting (a Madonna by Antonello da Messina, dated 1473), besides other paintings, some silver articles, and seventy-four of the superb majolica vases executed at Urbino (1568) and Castel Durante. Some of these works of art may be seen in a small house beside the Cathedral (key at the Soprintendenza, p. 397). Antonello da Messina's work, only the side-paintings of which are injured, is now in Palermo. The convent of San Salvatore dei Greci (p. 399) will probably be the new home of the collection. The very valuable treasure of the Cathedral is deposited in the archbishop's palace.

Messina was founded by Cumæan pirates and Chalcidians under *Perieres* and *Crataemenes* about B.C. 730 on the site of a Sikelian town, which the inhabitants named *Zancle* (*i.e.* sickle) from the peculiar form of the peninsula protecting the harbour. About the year 493 fugitives from Samos and Miletus, by the advice of *Anaxilas* of Rhegium, took possession of the defenceless city. Anaxilas soon afterwards established himself here, collecting immigrants from all quarters, and gave it the name of *Messana* after Messene in the Peloponnesus, of which he, like many of the inhabitants of Rhegium, was a native. Messana was compelled to surrender to the Athenians in 426. In 396 it was taken and entirely destroyed by the Carthaginian *Himilco*; a few only of the inhabitants effected their escape. *Dionysius I.* speedily rebuilt the town, whence he proceeded to conquer the not far distant Rhegium. *Hippo*, who had made himself tyrant of Messana, formed a hostile alliance with the Carthaginians against *Timoleon*, whereupon he was besieged by the latter and was put to death by his own subjects. In 288 the *Mamertines* ('sons of Mars'), the mercenaries of Agathocles, after their discharge by the Syracusans, treacherously possessed themselves of the town and maintained it against Pyrrhus. *Hiero II.* of Syracuse succeeded in defeating them on the Longanus in 269, but the fruits of his victory were reaped by *Hannibal*, who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When Messana was invested by the Syracusans and Carthaginians the siege was raised in 264 by *Appius Claudius*, and it thenceforth became a Roman town, afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius Messana was for years the headquarters of the fleet of the latter, and on its capture in B.C. 36 it was plundered by the soldiers of Octavian and by its own garrison. *Augustus* then estab-

lished a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fortunes of Sicily as Syracuse and Lilybæum. The Saracens took the town in 843 A.D., and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur-de-Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the headquarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant *Alaimo* and the courage of the *Dinas* and *Chiarenzas* at a critical time saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the *Emp. Charles V.* showed great favour to Messina and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected in honour of his son *Don John of Austria* on the return hither of the victorious hero of Lepanto (1571) in his 24th year. But a quarrel between the aristocratic families *(Malvizzi)* and the democratic party *(Merli)*, fomented by the Spanish government, which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Malvizzi finally called in the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by *Duquesne* over the united Spanish and Dutch fleets under *De Ruyter*. In 1678 the French abandoned the place in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was afterwards kept in check by the now dismantled citadel erected at that period. During the 18th cent. Messina was overtaken by two overwhelming calamities — a fearful plague (1710), of which 40,000 persons died, and an earthquake (1783), which overthrew almost the whole town. The severe bombardment of Sept. 3rd-7th, 1848, also caused great damage, and in 1854 the cholera carried off no fewer than 16,000 victims. The damage caused by the severe earthquake of Nov. 16th and 17th, 1894, fades into insignificance in comparison with the appalling catastrophe of Dec. 28th, 1908. — Messina was the birthplace of *Dicaearchus*, the historian, of *Euhemerus*, the philosopher, and of *Antonello*, the painter.

The present inhabitants of Messina (ca. 80,000) are temporarily accommodated in a camp of wooden barracks, perhaps 10,000 in number. The chief quarter, the so-called **Città Nuova,** lies to the S. of the ruined town, stretching between the sea and the base of the Camposanto (p. 398), on both sides of the continuation of the Viale San Martino, in the district known as *Mosella*. This main street is flanked by hotels and cafés, modest shops, pleasure resorts, and temporary churches. The wooden barracks are arranged on a regular chess-board pattern, more spacious than the similar temporary quarters at Reggio. Among the more attractive-looking of these erections are the rows built by the Americans; the children's asylums established here and in the quarter of Giostra (p. 400) by the Germans; the Villaggio Svizzero (p. 400), erected by the Swiss; and the Quartiere Lombardo, on the W. side of the Viale San Martino, to the S. of the Torrente Zaera. The houses in the last and a few public buildings, schools, etc. have one or more upper stories.

The portion of the old town immediately adjoining this camp on the N. lay beyond the zone of greatest havoc. In the Via Primo Settembre, between the Central Station (Pl. C, 5) on the S.E. and the Piazza del Duomo on the N.W., many houses are still standing, though in a sadly damaged condition, and their groundfloors are occupied by shops. The Piazza Felice Cavallotti (Pl. B, C, 5) is occupied by wooden barracks. About 5 min. to the N.W. the Via Primo Settembre intersects the Via Cárdines, the S.W. portion of which lies in ruins. In the N.E. portion, looking towards the harbour, we note the arcaded apse of the *Santissima Annunziata dei Catalani* (Pl. B, 4), the oldest Norman church in Messina (13th cent.). This church was restored in the original style shortly before the earthquake, which it has partly survived.

In two minutes more we reach the Piazza del Duomo (Pl. B, 4), the very heart of the devastation. The **Cathedral**, or *La Matrice*, an edifice of the Norman period, was damaged in 1254 by a fire which broke out during the obsequies of Conrad IV. and again by earthquakes in 1638 and 1783, so that little of the original building was left. In 1908 it was almost totally destroyed; nothing is standing but the lower portion of the containing wall, the central and N. apses (with mosaics of the 13th cent.; cleaned in 1905), and the left angle of the early-Gothic marble façade, with the left portal and a fragment of its small reliefs. Traces of the original decoration of the façade may be seen on the rough wall now exposed. In the interior (adm. through the Reale Soprintendenza dei Monumenti, comp. p. 395) fragments of the painted wooden ceiling of ca. 1260, the Renaissance marble pulpit, and other sculptures may be seen among the massive ruins. — The elaborately decorated *Orion Fountain* (Pl. 2; B, 4), executed in 1547-51 by Fra Giov. Ang. Montorsoli, a pupil of Michael Angelo, has lost only the groups of figures above the upper basin. On the margin of the principal basin are allegorical figures of the Nile, Ebro, Tiber, and the brook Camaro near Messina.

The greatest havoc was wrought by the earthquake in the quarters to the N. of the Cathedral, extending from the coast far to the S.W. and W. (comp. the Plan). The streets have been mostly cleared of the ruins that blocked them, so that we may follow the former main thoroughfares running from S. to N.: on the left, the Corso Cavour (Pl. A, 4, B, 4, 3), formerly a street of palaces and churches of the 16-17th cent., in which Calamech's *Statue of Don John of Austria* (Pl. 3; B. 3) still remains; on the right, the broad and straight Via Garibaldi (Pl. B, 4-1), the principal street of the town, which passes between the *Municipio* (Pl. B, 3), built in 1784-1819 and burnt down after the earthquake, and the Piazza del Municipio; farther to the right, the Corso Vittorio Emanuele (Pl. B, 4-2), skirting the harbour. This last street was known also as 'La Palazzata' from its uniform row of palaces, begun in the 17th cent. and restored after

the earthquake of 1783. The substantial façades of many of these still stand, while the weaker parts behind have collapsed (comp. p. 394). In front of the Municipio, in the Corso Vittorio Emanuele, and quite uninjured, stands a *Fountain*, designed by Montorsoli (1557), with a colossal statue of Neptune (long replaced by a copy) between Scylla (also new) and Charybdis.

On the S. curve of the harbour is the *Dogana* (Pl. C, 4), on the site of a palace once occupied by Emp. Frederick II. and other monarchs. Proceeding past this towards the E., we reach the wharf of the ferry-steamers ('Approdo Ferry-boats'; Pl. C, 4) and the Messina-Porto railway station (p. 393). Adjacent stands the *Citadel* (Pl. D, 4), built by the Spaniards in 1679 and surrounded by the sea and by moats. A time-gun is fired here at noon. We may now traverse the peninsula, passing the *Cimitero Francese* and the *Cimitero Inglese*, to the large **Lighthouse** *(Faro di San Ranieri)*, nearly 1 M. from the Dogana. The first few thousand victims of the earthquake are interred in four huge common graves in these cemeteries. The lighthouse is reached in a quicker and more attractive manner by the ferry starting from the 'sbarcatoio', adjoining the Municipio (return-fare, 1-4 pers., 1-3 fr.). We land to the N. of the coal-magazine (boats seldom found on the peninsula itself). The lighthouse (custodian on the groundfloor; fee 50 c.) commands a remarkably fine *View. To the W. lies the ruined town, to the S.W. the barrack-camp, with the mountains rising behind (pp. 400, 401; the Antennamare, the highest peak on the left, 3705 ft.; the Monte Ciccia on the right, 2000 ft.). To the E. are the mountains of Calabria, which look wonderfully near in clear weather.

This is the best point from which to view the *Garòfalo* (carnation; so-called from its circular form), the chief of the dangerous eddies in the straits, which gave rise to the Greek myth of Charybdis (comp. p. 279). Into this whirlpool the diver *Cola Pesce* of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

A more extensive view is obtained from the dismantled fort of ***Castellaccio** (460 ft.), situated above the town to the W., which may be ascended with some little trouble in $^3/_4$ hr. The route ascends beside and in the Torrente Portalegni (Pl. B, 5, A, 4), past rows of ruined houses, then skirts the Botanic Garden, crosses the Piazza Venti Settembre (Pl. A, 4; occupied by barracks), and finally mounts the steep Via Castellaccio, where the traces of the earthquake are comparatively slight. This hill was fortified in ancient times and again under Charles V. The view embraces the Calabrian mountains, the strait, and the ill-fated town. To the S. we see the regular rows of wooden huts in the Città Nuova. — The hill opposite to us, on the S., is crowned by *Fort Gonzaga*, still occupied by the military.

On an eminence immediately to the S. of the Città Nuova lies the **Campo Santo,** laid out in 1865-72. We here pick our way

Geograph. Anstalt v. Wagner & Debes, Leipzig

among shattered marble figures and prostrate columns lying beside recent graves to the handsome Ionic colonnades erected as a Pantheon for eminent citizens of Messina. Here, among others, is interred the Sicilian historian La Farina (1815-63), a zealous promoter of the union of Sicily and Piedmont in 1860. Over 16,000 victims of the earthquake now repose in this cemetery. At the top of the hill (striking view) is a modern church in the Gothic style.

The **Environs** of Messina have been celebrated for their beauty ever since the days of antiquity; on the one hand are the slopes of the Monti Peloritani, verdant almost to the summit and furrowed with valleys, on the other hand the gorgeous prospect over the strait and the Calabrian mountains.

Excursion to the Faro ($7^1/_2$ M.). Pending the restoration of the steam-tramway (p. 393) this excursion is made by motor-omnibus to Ganzirri (p. 393) or by cab ($1^1/_2$ hr.; p. 393; fare 6-7 fr.; bargain necessary, especially as to the stay to be made). The road skirts the base of precipitous heights near the shore, passes rows of barracks, cottages that have survived the earthquake, and deserted country-houses, and leads through the district known as *Al Ringo* to the suppressed Basilian monastery of *San Salvatore dei Greci*, which was founded by Roger I. on the promontory of the harbour, but transferred hither in 1546. The monastery is to be used as the Museo (comp. p. 395). Behind it lies the *Villaggio Elena*, a barrack-quarter under the direct patronage of the Queen of Italy, distinguished for its cleanliness and the solidity of its houses. The view of Calabria becomes more striking as the strait narrows. We next pass the pleasant district called *Paradiso*, the practically uninjured group of houses known as *Contemplazione*, the fishing-village of *Pace*, and the colonnade of the church of *La Grotta*. The two salt-lakes of *Pantani* connect with the sea by open channels. A famous temple of Neptune once stood here. The first lake is known also as the *Lago di Ganzirri*. At *Granatari* the road forks; the left branch goes on farther along the N. coast (tramway to Barcellona, pp. 393, 387), the right branch ends at the ($1^1/_4$ M.) lighthouse.

The fishing-village of **Faro** or *Torre del Faro*, situated on the promontory which forms the N.E. angle of the island of Sicily (*Promontorium Pelorum*), sprang up at the beginning of the 19th cent., when the English constructed intrenchments here in order to prevent the French under Murat from landing on the Sicilian coast. On the extremity of the promontory, $^1/_2$ M. from the village, rises the *Lighthouse* (uninjured), which should be ascended for the sake of the *View (custodian 50 c.; 200 steps).

On a rock on the opposite side of the strait lies Scilla; to the left of it is Bagnara; then, the lofty Monte Sant' Elia, surmounted by a small chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioia with the Capo Vaticano stretching out far to the W. To the N. and N.W. are the Lipari Islands and the open sea.

The Excursion to the Colle San Rizzo, the ($5^1/_2$ M.) summit of the pass on the road (Strada Provinciale; Pl. B, 1) to Gesso, is attractive. A carriage (one pers. 5 fr., there and back $6^1/_2$ fr.; with two horses 8 and 10 fr.; sometimes less) takes $1^1/_4$-$1^1/_2$ hr. for the ascent (pedestrians, see below). The road runs high up on the S. side of the *Torrente Abbadiazza*, called also Torrente San Francesco di Paola or Fiumara di San Leone (comp. below). We first skirt *Giostra*, a large barrack-quarter, opposite which, on the other side of the 'torrente', lies the smaller *Villaggio Svizzero*. About two-thirds of the way up, at (3 M.) *Le Casazze*, our route is joined on the left by the military road from Fort Gonzaga (p. 398). The pass of **Colle San Rizzo** (1720 ft.) commands an extensive view (still finer from the ruined *Torre San Rizzo*, 10 min. above): at our feet lies the Strait of Messina, to the left is the Faro; opposite to it, Scilla in Calabria, then (on a projecting angle), Villa San Giovanni, and farther to the right, Reggio; the forests of the lofty Aspromonte occupy the extremity of the Calabrian peninsula; in front extends the sickle-shaped harbour of Messina; and to the W. the verdant peninsula of Milazzo projects from the N. Sicilian coast, while beyond it lie the Lipari Islands. The Strada Provinciale descends to the N.W. to *Gesso* (p. 388). — From the Colle San Rizzo there diverges to the S.W. the great Strada Militare, which connects the new fortifications and encircles the town in a wide curve from the *Campo Inglese* to the *Antennamare* (see below), following the crest of the *Monti Peloritani* (the *Mons Neptunius* of the ancients) and continuing towards the S. till it joins the highroad from Furnari to Novara and Francavilla. This road affords splendid views and may be used by walkers without formality. Running to the S. from the Colle San Rizzo it passes below the fortified Colle Molimenti, then gradually ascends to the ($2^1/_2$ hrs.) summit of the *Monte Antennamare* (3705 ft.), which commands a wide prospect. A chapel on the top affords shelter.

Walkers ascending to the Colle San Rizzo should first follow the Strada Provinciale. Beyond ($1^1/_4$ M.) the Torrente Abbadiazza (comp. above) we see to the right the new church of *Santa Maria di Gesù Superiore*, with the old conventual buildings now used as a hospital. We continue to follow the Strada Provinciale for fully $1^1/_2$ M. (driving desirable as far as this) till we reach a point where the houses on the right side cease for a short space, while the road approaches close to the S. arm of the Torrente, which has forked above Santa Maria di Gesù. We then quit the road and ascend along the Torrente to (1 M.) *Santa Maria della Scala*, or *della Valle*, commonly known as **L'Abbadiazza**, the ruins of a richly endowed convent-church founded by the Normans in the 12th century. Abandoned to decay in the 16th cent. the church was gradually filled with sand by the Torrente. It is now entered by the window of the apse (opened by the peasant who lives close by, 25 c.). Two of the chapels have been freed from the sand. — By following the telegraph-posts from the Abbadiazza along the remains of the old paved bridle-path between Messina and Milazzo we reach (ca. 25 min.) the Colle San Rizzo (see above). We may descend hence to ($1^1/_2$ hr.) *Gesso* (p. 388)

and return to Messina by railway. — Ascent of the Monte Antennamare, see p. 400.

If time permit, the traveller may proceed by the road leading to the N. from the Colle San Rizzo to *Castanea* (Trattoria), a beautifully situated village on the N.W. slope of the *Monte Ciccia* (2000 ft.), and may even ascend the latter hill itself (extensive view). For this ascent we take the military road which diverges to the right in view of a new church with an unfinished tower, about 2 M. from the col and 1 M. short of Castanea. After 20 min., at a small viaduct, we ascend the path to the right. The military road goes on in numerous windings and after about $1^3/_4$ M. forks, the right branch leading to Messina, the left viâ the Campo Inglese to Curcurace and Faro Superiore. The direct route to the top of Monte Ciccia ($2^1/_2$ hrs.) ascends the *Torrente di Paradiso*, which crosses the Faro road $2^1/_2$ M. to the N. of Messina. The whole range commands admirable views in both directions: N. as far as Milazzo and the Lipari Islands, and E. over the strait and Calabria.

A *Trip to the Coast of Calabria is strongly recommended, especially in the morning, when the Sicilian coast and mountains and the majestic Ætna are lighted by the sun. The ferry-boats (comp. pp. 279, 272) ply five times daily to *Villa San Giovanni* in ca. $^1/_2$ hr. (fares 1 fr. 10, 80, 50 c., return 1 fr. 70, 1 fr. 25, 90 c.) and five times to *Reggio* in about 50 min. (fares 1 fr. 75, 1 fr. 25, 80 c.). The boats lie alongside the quay at Messina (comp. p. 392), Villa San Giovanni, and Reggio. The last boats leave at 7 or 8.15 p.m. The passage to Villa San Giovanni (ca. 5 M.) is shorter than that to Reggio (ca. $9^1/_2$ M.) and makes direct connection with the trains for Naples.

The passage to Villa San Giovanni is better also for excursions like those to *Scilla* (p. 279; railway in ca. 20 min.; drive there and back incl. halt 6-7 fr.; bargaining necessary) or to *Palmi* and *Monte Elia* (p. 278; railway in $1^1/_4$ hr.; return-ticket 5 fr. 5, 3 fr. 55, 2 fr. 30 c.).

35. From Messina to Catania. Taormina.

59 M. Railway in $2^1/_2$-$1^1/_2$ hrs. (fares 11 fr. 5, 7 fr. 75 c., 5 fr.; express fares 12 fr. 25, 8 fr. 60, 5 fr. 60 c.); to Giardini (Taormina) in 1-2 hrs. (fares 5 fr. 60, 3 fr. 90, 2 fr. 55 c.; express 6 fr. 30, 4 fr. 40, 2 fr. 85 c.). The express trains, which connect directly through the ferry-steamer with the express trains from Naples and Metaponto, run beyond the central railway station of Messina to and from the harbour. The forenoon-train from Messina and the afternoon-train in the opposite direction are provided with dining-cars (comp. p. 372), while saloon-cars (3 fr. extra) are attached to the morning-train from Messina and to the afternoon-train to Messina. 'Train de luxe' (Wed.; 2 fr. 25 c. extra), see p. 275. — Steamboats ply also from Messina to Catania, performing the trip in 5-6 hrs.; see p. 425.

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train for Taormina in order to see the sunset, and next morning the sunrise. (The midday lights are less favourable.) If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily.

The railway skirts the coast, penetrating the promontories by means of fourteen tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides.

Soon after leaving Messina we observe on the right the Città Nuova (p. 396), with its temporary wooden houses of all sizes, and then the Campo Santo, with its conspicuous white Gothic church. — 4½ M. *Tremestieri;* 5 M. *Mili;* 7 M. *Galati.* — 8½ M. *Ponte Schiavo.* To the right, on an abrupt eminence (510 ft.; 20 min.), is situated the extensive monastery of *San Placido,* now an agricultural school.

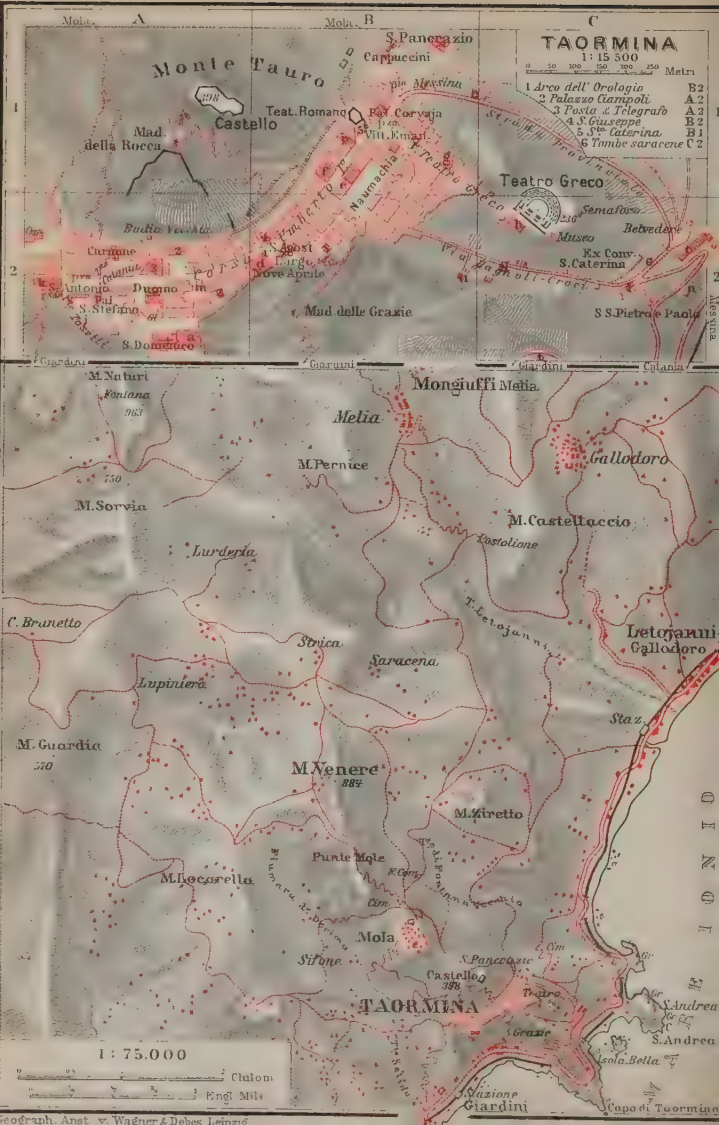
10 M. *Giampilieri,* terminus of the Messina tramway (p. 393). — 11 M. *Scaletta Zanclea,* the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the right as we approach the station. Several tunnels. — 15 M. *Alì,* with sulphur-baths. We still see large numbers of houses in ruins and many huts, but the S. verge of the region of devastation (p. 278) has been reached. We have a splendid view of the peaks of Calabria. — Farther on Roccalumera (see below) is seen on the hill to the right. The train crosses several broad fiumare. — 17 M. *Nizza di Sicilia,* with a ruined castle of the Princes Alcontres. Henry VI. died of a fever caught in the woods of the *Fiume di Nisi.* — 18 M. *Roccalumera;* 20½ M. *Santa Teresa di Riva.* Several more broad torrent-beds are crossed. On the left, farther on, is (22½ M.) the beautiful *Capo Sant' Alessio,* with a deserted castle (owned by Marchese Moura of Letoianni, where the key may be obtained). On the hill to the right lies *Forza d'Agrò* (1410 ft.).

Ascending the Fiumara d'Agrò, to the N. of the station of Sant'Alessio, we reach (3 M.) the deserted monastery of *Santi Pietro e Paolo,* with a well-preserved Norman church dating from the 12th century.

Beyond the tunnel which penetrates the cape a view is obtained of the promontory of Taormina with the ruins of the theatre. Here are the Tauromenian passes of the ancients and the frontier between the territories of Messana and Naxos. — 26½ M. *Letoianni-Gallodoro.* — The path to (3-3¾ M.) Taormina, described in the reverse direction at p. 407, diverges from the road after 1½ M., above the railway-tunnel.

30 M. **Giardini-Taormina.** *Giardini* is an insignificant place below bare cliffs, often visited by fever. From the bay here Garibaldi crossed to Calabria in the autumn of 1860. — Boating excursions, see p. 407.

Taormina lies on an abrupt hill about 650 ft. above the railway station of Giardini. Communications between the station and the town: Porter to carry small articles of luggage ¾-1 fr. (passing tourists should leave their heavier luggage at the station). Diligence (thrice daily) 1 fr. each person, downhill 50 c., incl. 22 lbs. of luggage (luggage up to 55 lbs. 20 c. extra). Cab (up in ¾ hr.) with one horse for 1 pers. 2 fr., 2-3 pers. 3 fr., 4 pers. 4 fr., at night 3-5 fr.; two-horse cab, 3, 4, or 5 fr., at night 4-6 fr.; luggage above 22 lbs. and below 55 lbs., 20 c. (tariff-charges, but bargaining advisable).


TAORMINA
1 : 15 500
Metri
1 Arco dell' Orologio B 2
2 Palazzo Ciampoli A 2
3 Posta & Telegrafo A 2
4 S. Giuseppe B 2
5 Sta Caterina B 1
6 Tombe saracene C 2
Monte Tauro
Castello
Mad. della Rocca
Teat. Romano
Pal. Corvaja
Vitt. Eman.
S. Pancrazio
Cappuccini
Messina
Naumachia
Teatro Greco
Semaforo
Belvedere
Museo
Ex Conv. S. Caterina
Via Jagnoli-Croci
S. Agost
Largo Nove Aprile
Mad. delle Grazie
S. S. Pietro e Paolo
Carmine
Dugno
S. Antonio
S. Stefano
S. Domenico
Giardini
Catania
M. Naturi
Fontana
963
Mongiuffi Melia
Melia
M. Pernice
Gallodoro
750
M. Sorvia
M. Castellaccio
Postolione
Lurderia
C. Brunetto
T. Letojanni
Letojanni
Gallodoro
Strica
Saracena
Lupiniera
Staz.
M. Guardia
570
M. Venere
884
M. Ziretto
Punte Mole
M. Locarella
Mola
Sifone
S. Pancrazio
Castello
398
TAORMINA
Teatro
Grazie
S. Andrea
Isola Bella
Stazione Giardini
Capo di Taormina
1 : 75.000
Chilom.
Engl. Mile
Geograph. Anst. v. Wagner & Debes Leipzig

The Carriage Road (3 M.), which commands beautiful views, diverges to the left from the Messina road, near the Capo di Taormina, about $1^1/_4$ M. to the E. of the station, and ascends in long windings. It traverses an old Saracenic cemetery near the Hôtel Castello a Mare and enters the town by the Porta Messina, on its N.E. side. — About halfway to the Capo di Taormina, and still within the limits of Giardini, a steep Footpath diverges to the left and, following the telegraph-posts, leads viâ the chapel of the *Madonna delle Grazie* and the Via Floresta to the Corso. — The rough Bridle Path commonly used (no view) ascends a few hundred paces to the S.W. of the station, following the *Torrente Selina* part of the way and reaching the ($^1/_2$ hr.) town by the Torre Saracena, on its S.W. side.

Taormína. — **Hotels** (comp. p. xx), generally with fine gardens and views. At the height of the season (Jan. 15th to April 30th) they are frequently all full, and even when rooms have been engaged in advance they cannot be absolutely counted upon. The first-class hotels (closed June-Sept.) have central heating and baths, and nearly all have electric lighting. San Domenico Palace Hotel (Pl. a; A, 2), in the old Dominican monastery at the S.W. end of the town (p. 406), R. 6-10, B. $1^1/_2$, déj. 4, D. 6, pens. 15-20, omn. $2^1/_2$ fr., patronized by English and American travellers; *Gr.-Hôt. Castello a Mare (Pl. c; C, 2), well situated on the new road, $^1/_2$ M. below the town, R. 4-7, B. $1^1/_2$, déj. $3^1/_2$, D. 5, pens. 10-15 fr.; *Hôt. Timeo (Pl. b; C, 2), an old-established house, below the theatre, R. 5-12, B. $1^1/_2$, déj. $3^1/_2$, D. 6, pens. 12-15 fr., frequented by the English; *Hôt. International (Pl. i; A, 2), Viale Toselli, R. 4-5, B. $1^1/_2$, déj. 4, D. 6, pens. 10-14 fr.; *Hôt. Villa San Pancrazio (Pl. r, B 1; landlady, Mrs. Dashwood), just outside the town, to the E., R. 5-10, B. 2, déj. 3, D. 5, pens. from 10 fr.; *Gr.-Hôt. Métropole (Pl. d; B, 2), Corso Umberto 180, R. $3^1/_2$-5, B. $1^1/_2$, déj. $3^1/_2$, D. 5, pens. $9^1/_2$-13 fr.; *Hôt. Bristol (Pl. l; C, 2), corner of Via Bagnòli Croci and Strada Provinciale, R. 3-4, B. 1, déj. 3, D. 4, pens. 8-10 fr., new. — Second-class, open throughout the year: Hôt.-Pens. San Giorgio (Pl. k; A, 2), Piazza Sant' Antonio; Hôt. Victoria (Pl. f; B, 1), Corso Umberto, with garden, terrace, and dépendance, R. 2-$3^1/_2$, B. $1^1/_4$, déj. 3, D. $3^1/_2$ (both incl. wine), pens. 7-9, for more than one week 6-8 fr., very fair; Hôt. Naumachia (Pl. e; B, 1), Corso Umberto 86, R. 2-$2^1/_2$, B. 1, déj. $2^1/_2$, D. $3^1/_2$ (both incl. wine), pens. 6-8 fr., very fair (in the garden are remains of an old Roman waterbasin, the so-called Naumachia); Hôt. Villa Diodoro (Pl. u; B, 2), Via Bagnòli Croci, with central heating, R. 2-3, B. 1, déj. 3, D. 4 (both incl. wine), pens. 8-10 fr.; Hôt. Belvedere (Pl. q; C, 2), Via Bagnòli Croci, R. 3, B. $1^1/_4$, déj. $2^1/_2$, D. 3 (both incl. wine), pens. 7-8 fr., well spoken of.

Pensions. *Pens. Villa San Pietro* (Pl. n; C, 2), $^1/_2$-$^3/_4$ M. from the town, with large garden, pens. 7-10 fr., open Nov.-May 15th, good; *Pens. Schuler* (Pl. s; B, 2), Via Bastione, in a large garden, 6-9 fr., a plain but good German house; *Pens. Beau-Séjour* (Pl. t; C, 2), on the road to the station, $^3/_4$-1 M. from the town, 7-10 fr.; *Pens. Etna* (Pl. g; B, 1), Via del Teatro Greco, 8 fr.; *Pens. Zuccaro* (Pl. z; A, 2), below the Corso, 6-8 fr.; *Pens. Fichera* (Pl. m; A, 2), *Pens. Castello Taormina* (Pl. p; B, 1), Corso Umberto 220 and 49.

Furnished Apartments may be obtained at many houses in the Corso, but these are often very indifferent, while the charges are apt to be exorbitant, especially in the season. No rooms should be taken without previous scrutiny, and a careful bargain should be made, especially as to 'extras' such as light, heating, service, and breakfast.

Cafés. *Caffè Nuovo*, by the clock-tower; *Caffè Timeo*, Corso Umberto 133. — *Tea Room*, Corso Umberto 98.

Cabs. To the station, see p. 402; two-horse cab to Giardini and back 6 fr., to the Grottoes (boat extra) 10 fr., to Letoianni 12 fr., to Sant'Alessio 16 fr.; fees extra. — Donkey to the Monte Venere and back 5 fr.; Castello Taormina 3 fr., Mola 3 fr., Giardini 4 fr., Isola Bella 3 fr., Letoianni 5 fr., Postolione 6 fr., Sifone 4 fr.; extra fee to the attendant. — Guide to the Monte Venere 3 fr., Sifone 2 fr., Mola or Castello Taormina 1½ fr., and fee. — The hill-paths are stony, demand stout shoes, and are very unpleasant after dusk or in bad weather. Little is gained by the use of donkeys except altercations with their drivers, but they are sometimes useful for ladies. Guides and refreshments may generally be obtained en route. The curiosity-shops, the wares of which are usually dear and worthless (and badly packed), should not be visited in the company of drivers, guides, or porters.

Photographs: *Gloeden* (Pl. *Gl.*; A, 2), opposite the Hôt. San Domenico (landscapes and figures; dark-room and photographic materials); *Galifi-Crupi*, Via Teatro Greco; *Schuler*, Palazzo Corvaia (Pl. B, 1), also antiquities. — Anglo-American Stores *(Pagano)*, Corso Umberto 115 (provisions, English books, etc.). — Sicilian Embroidery on sale at the Franciscan convent in the Piazza Carmine (Pl. A, 1).

Post & Telegraph Office (Pl. 3; A, 2), near the cathedral. — **Tourist Agents.** *Brancati* (comp. p. 416), Corso Umberto 80; *Orlandi & Elefante*, Corso Umberto 100 (also money-changers).

Physicians. *Dr. Charles E. Dashwood*, Villa San Pancrazio (see p. 403); *Dr. S. Cacciola-Cartella; Dr. Famà; Dr. Licciardelli.* — *Ospedale San Vincenzo* (Pl. *Osp.*; A, 2), at the W. end of the town (ca. 10 fr. per day). — Chemists. *International Pharmacy*, opposite Sant'Agostino (Pl. B, 2).

British Vice-Consul, *Dr. S. Cacciola* (see above). — **English Church** (Nov.-May) in the grounds of the former convent of Santa Caterina (Pl. C, 2); service on Sun. at 10.45 a.m. and 3 p.m.

The Greek Theatre (p. 405) is open free the whole day. Visitors desiring to see the sunrise from this point should give the two custodians notice the evening before (and a gratuity the next morning). — The custodians have also the key admitting to the antique reservoir above the Capuchin convent (Pl. B, 1) and to various remains of mosaic pavements.

The Climate of Taormina, like that of all the coast-resorts of Sicily, is very mild, and there are even fewer rainy days here than on the N. coast. The midday temperature in winter seldom falls below 50° Fahr. Taormina is, however, often windy, and the 'Greco', or N.E. wind, can sometimes be very cold. — Visitors' tax, ½-1 fr.

Taormina (675 ft.), the ancient *Tauromenium*, with 4110 inhab., consisting of a long street with several diverging lanes, is most beautifully situated. It has some old fortifications and is commanded by the ruins of a *Castle* on a rocky height (1305 ft.). Above the latter rises the hill of *Mola* (1475 ft.) and farther off is the *Monte Venere* (2900 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos (p. 408), was founded by the Sikeli (396). When they joined the Carthaginians, however, Dionysius I. took possession of Tauromenium (392) and garrisoned it with mercenaries. In 358 *Andromachus*, father of the historian Timæus, who was born here, transferred the remainder of the population of Naxos to Tauromenium (comp. p. 408). In 312 it came into the power of Agathocles, and on his death into that of the native tyrant *Tyndarion*, who invited Pyrrhus to Sicily and induced him to land near Tauromenium (278). When the Romans concluded a peace with Hiero II. of Syracuse the town came into their possession and enjoyed a long period of tranquillity. Augustus reduced the 'allied town' to the rank of a colony, because it had supported Pompey. In the time of Strabo it was a place of considerable importance. Its strong position

long enabled the inhabitants to ward off the attacks of the Saracens, who in 869 besieged it unsuccessfully. But on Aug. 1st, 902, it was taken by the bloodthirsty *Ibrahim-ibn-Ahmed*, after the garrison had sallied forth and been defeated on the coast. Mola, too, was captured by the Moors, the whole population massacred, and the town burned. The town, however, recovered from this cruel blow, and the general of the Fatimites was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmans and named the town *Muezziya*, after its ruler. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of Taormina and Mola, but on Dec. 17th, 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the rocks of Mola by ropes (at the point where the path from Taormina skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on April 2nd, 1849, the Neapolitans under *Filangieri*, 'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under *Santa Rosalia*.

In the neighbourhood of Taormina nine different varieties of marble are quarried. Among the botanical curiosities of the district is the *Centaurea tauromenitana*, a plant resembling the corn-flower, which grows on old walls and among the mountains.

The Greek ***Theatre** (700 ft. above the sea; adm., see p. 404), the great lion of Taormina, is reached in 3-4 min. from the Piazza Vittorio Emanuele, at the E. end of the main street or Corso Umberto, by the Via del Teatro Greco (Pl. B, 1, C, 2). The theatre is of Greek origin, but dates in its present form from a restoration carried out in the Roman period, in which the stage was entirely reconstructed. According to an inscription behind the stage, the theatre was destroyed by the Saracens, though in reality it owes its ruin to the Duca di Santo Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partly restored. The auditorium is hewn in the rock in a semicircular form, and is completed at the upper end and on both sides by brickwork. The diameter is 357 ft., that of the orchestra 115 ft. The stage-building, dating from the Roman period, is in admirable preservation. The posterior wall is two stories in height; some of its original decorative details were re-erected in 1840: *viz.* four of the granite columns with Corinthian capitals and part of the marble architrave. In it are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The actual stage, of which only the brick foundations remain, is narrow. Beneath it is a vaulted channel for water. The large erections on each side of the stage were probably used as dressing-rooms and as property-rooms. The seats for spectators were divided into nine *cunei*. The idea that the thirty-six niches in the upper *praecinctio* were occupied by vessels intended to act as sounding-boards is questionable, as the acoustic properties of the building are as it is so successful that every word spoken on the stage is distinctly audible at the farther extremity. In the Roman period a double

colonnade or porticus ran round the top. Corresponding with the forty-five columns formerly standing (remains of six of which have been re-erected) were forty-five pilasters on the wall. — Above the S. end of the porticus, in the custodians' house, is a small *Museum* (fee) containing a head of Apollo from the theatre, inscriptions, a sarcophagus, and architectural fragments.

The **View from the hill on which the theatre stands is one of the most beautiful in Italy. We first take up our position on the steps in front of the small museum on the top. On the right, immediately below us, lies the well-preserved theatre, and to the left rises the gigantic pyramid of Ætna. To the left in the foreground, in the valley of the Alcantara, are the mountains of Castiglione, and then the hills and rocky peaks beyond the theatre; from left to right we first observe La Maestra, Santa Maria della Rocca (the hermitage), the castle of Taormina, and beyond it the overhanging hill of Mola and the still higher Monte Venere or Venerella; at the point where the latter slopes down towards the N. is seen the rocky peak of Lapa, and then, nearer us, to the right, beyond the fiumara, the precipitous Monte Ziretto with its marble quarries. The view is even more beautiful in the morning, when the sun rises above Calabria or (in winter) from the sea, imparts a rosy hue to the snowy peak of Mt. Ætna, and then gilds the rocky heights beyond the theatre. Those who make a prolonged stay at Taormina will have an opportunity of observing some marvellous effects of light and shade.

The other sights of the Town may be visited by those who have abundance of time. In the Piazza Vittorio Emanuele (p. 405) is the Gothic *Palazzo Corvaia* (1372). On the staircase in the interesting court of this palace (entr. on the W. side) is a relief (14th cent.) representing the Creation of Eve, the Fall, and Adam delving and Eve spinning. Adjacent, to the left, are the church of *Santa Caterina* and the remains of a small Roman *Theatre* (*Odeum;* entr. through the church) and of the steps of a late-Greek temple, partly excavated in 1893.

Farther on, in the Corso, are Gothic doorways and windows, also gables and incrustation with black (lava) and white stone, recalling Moorish architecture. The *Palazzo Ciampoli* (Pl. 2; A, 2) is perhaps the oldest in Taormina. Near the W. end of the Corso, on the left, stands the *Cathedral*, the N. entrance of which is formed by a handsome Gothic portal of the 14th century. Inside, to the right of the high-altar, is a statue of the Madonna, dating from the 15th century. In front of the main entrance is a monumental fountain. — The road to the right (N.) of the fountain ascends to the *Badia Vecchia*, a fine Gothic ruin (adm. 25 c.); to the left from the fountain we descend to the beautifully situated monastery of *San Domenico*, now the San Domenico Palace Hotel, with well-preserved cloisters. In the church the choir-stalls, the pulpit, and the panelling

of the sacristy are fine specimens of wood-carving of 1602 (fee). — Following the Corso for one hundred paces more, we reach the Vico Spucches, which leads to the left, just outside the *Porta Catania* or *del Tocco*, to the Gothic *Palazzo Santo Stefano*, a building of 1330, with a vault borne by a massive granite column (fee). Farther to the W., beyond the Piazza Sant' Antonio, is the *Torre Saracena*, with its right-angled archway. To the left, just short of this, is the Viale Toselli (good views).

The following Excursions are recommended. From the Piazza Vittorio Emanuele through the Porta Messina (N.E.) to the church of *San Pancrazio*, the cella of a Greek temple, formerly ascribed to Apollo Archagetes, but more probably dedicated to Serapis; it was adorned with columns on the E. façade only. We then follow the Strada Provinciale (the route followed by carriages running between the railway station and the town, p. 403) or the parallel road on the N.E., starting from San Pancrazio, towards the S.E. and in 8 min. reach the *Belvedere*, near the Hôtel Castello a Mare. Farther on we pass the Saracenic necropolis (p. 403) and return to the town through the Via Bagnoli Croci, a round in all of $^1/_2$ hr. — Instead of following the Strada Provinciale from San Pancrazio we may go on to (12 min.) the cemetery. Here we keep to the left, then take the second turning to the right and descend to (25 min.) the *Coast Road*. This leads to the left to Letoianni (p. 409), but we turn to the right, pass the Capo Sant' Andrea, and follow the road (p. 403) back to (1-1$^1/_4$ hr.) Taormina. — The two following walks are short but steep. To the Caffè Fontana Vecchia (p. 408) on the way to the Monte Ziretto, ca. $^1/_2$ hr. (there and back); to the Castle of Taormina (p. 408), ca. 1$^1/_2$ hr. (there and back). — We descend to Giardini (carriage or donkey, see p. 404), and thence proceed by boat (1-1$^1/_2$ fr. per hr.; bargain necessary) along the rugged coast to the E. (finest views between 9 and 11 a.m.), rounding the Capo di Taormina and the Capo Sant' Andrea, and visiting four interesting grottoes. We can go on by boat to the *Capo Sant' Alessio* (p. 402; ca. 3 hrs. from Giardini) and return by railway. Preferable to this, however, is the beautiful drive along the coast-road (ca. 6 M.; carr. there and back, 3-4 hrs., comp. p. 404).

Another beautiful walk is that to *Mola* (1 hr.; guide unnecessary; donkey, see p. 404). The path is stony, but most of it is in the shade in the afternoon. Within the Porta Messina (see above) we turn to the left towards the fountain, pass to the right of it, and follow the water-conduit; then we proceed under an arch at an old Capuchin convent (now an orphanage), and at (4 min.) a small well-house with an iron door adorned with putti ascend the steps to the left and climb to the saddle between the castle and Mola. Another route ascends just outside the Porta Catania, joining the one just described and also that viâ the hermitage (see below) on the saddle.

Thence we mount in short curves to the large depression behind the rock on which the village lies and then ascend the rock itself from the S. side. The village of **Mola** (*Café* on the view-terrace), situated 1475 ft. above the sea, commands a gorgeous view, the finest point being the ruined castle (adm. 40 c.). In returning we at first follow the same route, but after ca. 20 min. turn to the right to the crest of the hill, which descends on the right to the *Fiumara della Decima* and on the left to the *Torrente di Fontana Vecchia*. A little way before reaching the hermitage of *Madonna della Rocca* we ascend to the left to the *Castello di Taormina* (1305 ft.; usually open in the season, at other times key kept by the custodian of the theatre). The view from this point is little inferior to that from Mola. From the hermitage we descend by a winding path.

The castle commands also a view of the site of **Naxos,** the earliest Greek colony in Sicily, founded from Chalcis by Theocles in B.C. 735. It was situated on the low foot-hills between the influx of the Alcantara and the bay on which Giardini lies. The site is now occupied by a large lemon-plantation, the proprietor of which lives at Schisò, in the building with a tower on the shore. The altar of Apollo Archagetes, the tutelary god of the colonists, at which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festal assemblies, stood between the river and Taormina. Naxos was subjugated by Hippocrates of Gela before 490 B.C.; and in 476 Hiero I. of Syracuse forcibly removed the inhabitants in order to repeople the town of Leontini. With the restoration of democracy in Sicily Naxos regained its independence and espoused the cause of Athens, whose general Nicias wintered in the town in 415-14. It was destroyed by Dionysius in 403.

The ascent of **Monte Vènere** (2900 ft.) takes 5-6 hrs. and may easily be combined with a visit to Mola (donkey, see p. 404). At the point where the path to Mola ascends the rock to the S., that to the Monte Venere (a climb of $1^1/_2$ hr.) keeps straight on to the right (N.W.), skirting the churchyard. Farther on we follow a stony zigzag path and ascend along the arête. About $^1/_2$ hr. before reaching the summit we pass the small Caffè Monte Venere, where refreshments may be obtained (riding possible to this point). The top (20 c.) commands an extensive view, including the Val d'Alcantara (see p. 409), etc. We should take care to start on the return-journey in good time, so as not to be overtaken by the dark.

The excursion to the *Monte Ziretto* (ca. 2300 ft.) is not quite so long. Beyond the Capuchin convent (4 min.; comp. p. 407) we keep straight on, at first descending a little, pass (7 min.) to the left of the small Caffè Fontana Vecchia (adm. 25 c.) in the valley of the torrente of that name, and follow the path for 20 min. more until it crosses the stream in the ravine; 12 min. farther on, near the house on the ledge, we turn sharply to the left and ascend the S.W. flank of the Monte Ziretto to the saddle between it and Monte Venere, 20 min. from the summit. We may make the descent on the W. side, regaining Taormina viâ Mola.

Several poor paths lead to the *Sifone*, a grotto in which rises one of the sources of the Fiumara della Decima (there & back, 2-3 hrs.; comp. the Map).

Several other attractive excursions remain for those who spend some time at Taormina. Thus good walkers may reach *Postolione* by descending

from San Pancrazio to the highroad, following the latter to the left to the station of Letoianni (p. 402), and then ascending along the Torrente di Letoianni. The grotto and waterfall of Postolione are reached in ca. 2½ hrs. We may ascend the slope which forms the waterfall by a steep path and at the top obtain a fine view of the sea in one direction and of the valley closed in by the Monte Calfo on the other. In this valley lie the villages of *Melia* and *Mongiuffi*, which may be reached without any further climbing (accommodation if necessary at the Sindaco's). Above the waterfall we turn to the left, cross two deep-cut lateral valleys of the Fiumara di Letoianni, and return to Taormina by passing between the Monte Ziretto and the Monte Venere. — A drive (8-10 fr.) may be taken from Taormina viâ the river Alcantara and below Calatabiano to (2 hrs.) *Piedimonte* (p. 411), on the railway round Mt. Ætna. — The valley of the Alcantara is ascended by an interesting road. This leads from Giardini viâ (5½ M.) *Kaggi*, (13½ M.) *Francavilla di Sicilia* (simple inn; diligence from Giardini to this point in 3 hrs., fare 2½ fr.; fine view of Mt. Ætna), and (20 M.) *Moio* (p. 411), to (25 M.) *Roccella Valdemone* (2685 ft.), situated on a lofty hill with the remains of a baronial castle. The chief church (Madrechiesa) contains a large Nativity by the Gagini. The battle of Francavilla, in which the Imperial troops defeated the Spaniards in 1719, was followed by the cession of Sicily to Austria (1720-33). From Francavilla a highroad leads viâ Alcantara to Castiglione (p. 411), 2½ M. to the S.

Continuation of Journey to Catania. Beyond Giardini the railway traverses the lava-streams of Ætna. On the northernmost of these stands the so-called *Castello di Schisò*, on the site of Naxos (see p. 408). Beyond (32 M.) *Alcántara* the train crosses the *Alcántara*, the ancient *Acesines*. (*Kantara* is an Arabic word signifying bridge.) Higher up the river supplies a power-station (7000 h.p.) which, in conjunction with that of Cassibile (p. 381; 3000 h.p.) and by means of a cable 155 M. long, provides the E. coast of Sicily with electricity. — 33½ M. *Calatabiano;* the little town lies above, to the right. This district is rendered unhealthy by malaria. The lava stream which descended to the sea here and on which the castle of Calatabiano is built prevented the Carthaginian general Himilco from proceeding direct to Syracuse after the destruction of Messina, and compelled him to march round the mountain to the N. (see p. 411). The road to Catania viâ Piedimonte, Randazzo, and Adernò (see R. 36) still diverges at (35½ M.) *Fiumefreddo*. The train next traverses a fertile district viâ (39 M.) *Máscali*.

40½ M. *Giarre-Riposto*, the junction of the railway round Mt. Ætna (R. 36). **Giarre** *(Rail. Restaurant; Alb. Venezia)* is a country town with 13,592 inhab.; *Riposto* (Alb. Patria, clean, bargaining necessary), with 8171 inhab. and a brisk trade in wine, lies to the left, on the coast. The craters which were in activity in 1865 and the Valle del Bove may be reached from Giarre in 5 hrs. (comp. p. 429).

Above the village of *Sant'Alfio*, on the slopes of Ætna, 4½ M. above Giarre, are the scanty remains of the gigantic chestnut-tree *di Cento Cavalli*

43½ M. *Carruba;* 46 M. *Mangano*. The train crosses several lava-beds. Fine view of Ætna and the sea. Four tunnels.

50½ M. **Acireale,** Sicil. *Iaci* (530 ft.; *Grand-Hôtel*, near the station, R. 2-3½, B. 1½, déj. 2½, D. 5, pens. 8½-10½ fr., variously judged), a wealthy country-town with 26,638 inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams. The climatic conditions here are better than those of Catania. A large *Bath House* called the *Terme di Santa Venera* (mineral bath 2 fr., vapour bath 2½ fr.) has been erected to the left of the station for patients using the tepid mineral water, which contains sulphur, salt, and iodine. The springs *(Pozzo di Santa Venera)*, with the remains of an ancient Roman bath, are about 2 M. distant. The fine garden of the bath-house and the *Villa Belvedere (Giardino Pubblico)*, at the N. end of the town, 1¼ M. from the station, command admirable views of Mt. Ætna and the coast. The church of *San Sebastiano*, in the market-place, has a very graceful baroque façade. — The environs are full of geological interest. Pleasant walks or drives may be taken to the villages of *Valverde*, *Viagrande*, *Trecastagni*, and *Blandano*, on the slopes of Mt. Ætna, surrounded with luxuriant vegetation (comp. the Map, p. 421). The myth of Acis, Galatea, and the giant Polyphemus, narrated by Theocritus and Ovid (Metamorph. xiii), is associated with this locality. A precipitous path *(la Scalazza)* descends to the mouth of the *Acis*.

Pleasant excursions may be taken to the W. by *Sant'Antonio* (with the palace and garden of Prince Carcaci) and *Trecastagni* (p. 429) to Nicolosi (p. 427; one-horse carriage 15 fr.; 2¾ hrs.; back in 2 hrs.), and to Catania by the highroad (carriage 12 fr.). A row along the coast to the Cyclopean Islands (see below) is enjoyable also.

The train approaches the sea. Near Aci Castello we perceive on the left the seven *Scogli de'Ciclopi*, or *Faraglioni*, the rocks which the blinded Polyphemus hurled after the crafty Ulysses. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 230 ft. in height and 2300 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here is lofty, and has risen more than 40 ft. within the historical period. Near these cliffs Mago, although cut off from the land-army under Himilco, defeated the Syracusan fleet under Leptines in 396.

54½ M. *Aci Castello*, with a picturesque ruined castle, in which the adherents of Roger Loria defended themselves in 1297 against Frederick II. and Artale Aragona (a boy may be sent to bring the custodian). — 55½ M. *Cannizzaro*. The train then skirts the bay of *Ognina*, supposed to be identical with the *Portus Ulixis* described by Virgil (Æn. iii. 570), which was filled by a lava-stream in the 15th century. On the right we at length perceive —

59 M. *Catania*, see p. 415.

36. From Giarre to Catania round the W. side of Mt. Ætna.

Comp. the Map at p. 421.

Ferrovia Circumetnéa from Riposto to Catania, 68½ M., in 5-7 hrs. (fares 9 fr. 40, 7 fr. 15, 5 fr. 45 c.). — This line, which traverses some interesting scenery, ascends to the upper limits of the cultivated zone, thus affording, even to those who do not visit the summit of Mt. Ætna, an opportunity of noting the varied character of the mountain. Ætna is sometimes ascended from Randazzo, a station on this section of the line (guides, see p. 412), and also from Biancavilla or Linguaglossa (comp. p. 422). The inns are poor. — The Giarre station of the Ferrovia Circumetnea lies only 250 yds. to the W. of that of the main railway (p. 409), so that Giarre is the most convenient starting-point. Those who use the morning-train have the best chance of a clear view of Mt. Ætna.

Riposto and *Giarre*, see p. 409. The line runs to the W., crosses the highroad and the *Torrente Macchia*, and then turns to the N., gradually ascending along the hillside and traversing the beds of several torrents. — 3 M. *Cútula;* 3¾ M. *Máscali* (p. 409). — To the left rise the foot-hills of Mt. Ætna; to the right, in the distance, are the rocky hills of Taormina. Beyond (6 M.) *Santa Venera* we cross the *Valle della Vena* and farther on the *Valle delle Forche.*

8 M. **Piedimonte Etnèo** (1140 ft.; *Alb. della Pace;* carriage from Taormina, see p. 409) is situated on the ancient highway from Palermo to Messina, which the railway now follows, first towards the N.W. and then towards the W. as far as Randazzo. Himilco followed this route in B.C. 396, Timoleon in B.C. 344, and Charles V. in 1534 A.D. To the left rises Mt. Ætna, to the right the wooded slopes of *Monte Calciniera* (2650 ft.). The line crosses several torrents, which are generally dry in summer. Between (10½ M.) *Terremorte* and (12½ M.) *Linguaglossa* (Alb. Francia) the remains of the eruption of 1566 are traversed. Higher up the mountain is the Pineta di Linguaglossa, a large pine-grove (p. 424). — 14½ M. *Castiglione*, 3½ M. to the S. of the high-lying little town of *Castiglione di Sicilia* (2035 ft.; 12,272 inhab.; to Francavilla, see p. 409), which yields the best Sicilian hazel-nuts, through plantations of which we pass. Farther on we obtain a view of the valley of the *Alcántara*, to the right, above which rises the chain of the lofty *Nebrodi* (p. 385), while the mountains of Castiglione disappear from view. — 17 M. *Solicchiata.* — Between (20 M.) *Moio*, with the northernmost crater of the Ætna district, and (21 M.) *Calderara (già Merenda)* we traverse part of the lava ejected by Mt. Ætna in 1879, which advanced nearly as far as the Alcantara. The village of Moio lies 3 M. to the N. of the station. At the village of *Malvagna*, 1¾ M. farther on, stands a small Byzantine church, the only one in Sicily that has survived the Saracenic period. In the vicinity probably lay the town of *Tissa* mentioned by Cicero.

25 M. **Randazzo** (2475 ft.; *Italia*, Via Umberto Primo, R. 2½ fr.; *Finocchiaro;* bargaining advisable), a town of 9454 inhab., with numerous mediæval remains, was founded by a Lombard colony (p. 386). It was surnamed *Etnèa* by the Emp. Frederick II., being barely 10 M. from the volcano and yet having escaped destruction. In the middle ages it was called 'the populous'. The town is built of dark-coloured lava, while many of the churches and the palaces (small, but of interest in the study of mediæval architecture) are embellished with white marble.

Near the station, at the E. end of the main street (Via Umberto Primo), stands the church of *Santa Maria*, the choir of which dates from the beginning of the 13th cent., the lateral walls from the 14th. The tower and façade were rebuilt in the old style in 1863 by Cavallari and Marvuglia. An inscription names Petrus Tignoso as the original architect. The interior is baroque; the shafts of the columns are each made of a single block of lava. Farther on in the main street are the former *Town Hall*, with a small cloister now containing the post-office, and the *Palazzo Fisauli* (14th cent.), now the casino. At the W. end rises the church of *San Martino*, still possessing its handsome Norman campanile, which was restored in the 14th century. Nearly opposite is a tower of the old *Ducal Palace*, now a prison. — About halfway along the main street is a lane leading to the N., below four Gothic arches, to the Norman church of *San Nicola*, which has, however, been modernized; in the interior are a statue of the saint by Ant. Gagini (1523) and an ancient font. In the same piazza is the *Palazzo Finocchiaro*, a Gothic edifice of 1509, with an inscription in dog-Latin. The Cavaliere Paolo Vagliasindi possesses a collection of antiquities (vases, ornaments, etc.).

The ascent of Mt. Ætna from Randazzo (best time July-Sept.; comp. p. 422) takes 8-9 hrs; guide 10, mule 6 fr. The landlords of the hotels provide guides, mules, and provisions at an inclusive charge of about 25 fr. per person.

The well-made highroad offers opportunity for an attractive walk or drive to (10½ M.) Bronte (p. 413).

The section between Randazzo and Bronte is the finest part of the railway round Mt. Ætna. The line still ascends, at first through a forest of oaks. The culture of the ground assumes quite a northern character. After traversing a bleak field of lava we reach the watershed between the Alcantara and Simeto, a little short of (31½ M.) *Maletto* (3085 ft.), a small town with an old castle, at the foot of the conical hill of the same name (3745 ft.). The torrents in spring form the small lake of *Gurrita* to the right, the exhalations from which poison the atmosphere in summer.

To the right, 5¼ M. below Maletto (road), on the E. arm of the Simeto, lies the suppressed Benedictine monastery of *Maniacium*, now the *Castello di Maniaci* (apply to the steward of the estate). Here, in the spring of 1040, the Greek general Maniaces, aided by Norwegians

(commanded by Harald Hardrada, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. The existing church dates from that period. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (a town which is said to derive its name from βροντᾶν, to thunder). The present proprietor is Viscount Bridport (Duke of Bronte), a descendant of Lord Nelson's brother.

Beyond Maletto the line attains its highest point (3195 ft.). The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls Ætna, to the left, invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

36½ M. **Bronte** (2600 ft.; *Alb. Barbaria*), with 20,166 inhab., has been erected since the time of Charles V. To Troina and Nicosia, see p. 363. — The line to Adernò traverses barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1603, 1787, and 1610. The craters visible before us are (reckoned from the summit of Ætna downwards towards the W.) the *Monti Lepre, Rovolo*, and *Minardo*. — 42 M. *Passo Zingaro* (2300 ft.).

46½ M. **Adernò** (1905 ft.; *Rail. Restaurant; Alb. Centrale*, bargaining necessary) is a wealthy town with 25,689 inhabitants. In the Piazza rises the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is much dilapidated. In the chapel are remains of frescoes representing Adelasia, granddaughter of Roger I., taking the veil. The convent of Santa Lucia, nearly opposite, was founded by Roger in 1157. In ancient times the city of *Hadranum* stood here, founded by Dionysius I. about B.C. 400 near the celebrated Sikelian temple of Hadranos, which was guarded by upwards of 1000 dogs. Fragments of this structure are shown in the garden of Salvatore Palermo at a place called *Castellemi*, to the S. of the castle, and near the convent of San Francesco on the E. Hadranum was the headquarters of Timoleon in 344, after he had defeated Hicetas of Syracuse in the vicinity. In the valley of the Simeto, to the W. of Adernò, ½ M. above the bridge over the river, are the remains of a Roman aqueduct *(Ponte Carcaci)*.

From Adernò the line descends to (49½ M.) *Biancavilla* (1680 ft.; Alb. di Gios. Petralia), a town with 12,811 inhab., some of whom are of Albanian origin. From this point we may visit the basaltic *Grotta di Scilà* (4½ M.) and also the *Grotta degli Archi*, in the lava of 1607, situated at a height of 6890 ft. and having a tunnel nearly ½ M. long.

52 M. *Santa Maria di Licodia.* In the district of Civita, 1¼ M. to the S.W., lay the town of *Inessa*, said to have been settled by Catanian fugitives in 461 B.C. (comp. p. 417), and at that time

named *Ætna.* A road to (2 M.) *Belpasso* (see below) diverges to the left just beyond the village. About 1 M. below Licodia, on the right, begins the Roman aqueduct to Catania. — 54½ M. *Scalilli.*

57 M. **Paternò** (785 ft.; *Rail. Restaurant, Albergo Centrale,* both unpretending), on the site of the Sikelian town of *Hybla Geleatis,* now contains 20,100 inhab., chiefly of the lower classes, most of the landed proprietors having retired to Catania to escape the malaria which prevails here. The castle was erected above the town by Roger I. in 1073; but investigations made during the restoration of 1900 show that the massive square tower dates from the first half of the 14th century. Its internal divisions and many of the details are well preserved; it includes the groundfloor and two upper floors, with staircases in the walls and a chapel with remains of frescoes (key at the Municipio; fee). Around this stronghold on the hill lay the mediæval town, where now the Matrice and two monasteries alone stand (fine views of the valley).

Hybla became completely Hellenized at so early a period that it was the only Sikelian town that did not participate in the insurrection against the Greeks in B.C. 453 under Ducetius, though there may here be some confusion with another, the so-called 'southern' Hybla. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripæ passed by Hybla. Two arches of the bridge over the Simeto are still standing. Ætna was ascended from this point in ancient times. In the *Contrada di Bella Cortina,* in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso,* through which a subterranean stream flows. About ½ M. to the N.W. of Paternò is a kind of mud-volcano, named *Salinella.* A chalybeate spring, strongly charged with carbonic acid gas, at the foot of this hill, is locally known as the *Acqua Grassa.*

58 M. *Giaconia;* 59 M. *Valcorrente.* — 61½ M. **Belpasso.** The town (1805 ft.), containing 9734 inhab., lies 3½ M. to the N., on the slope of Ætna. It was destroyed by a lava-stream in 1669 and subsequently re-erected on a new site *(Mezzocampo).* The air there was found to be unhealthy, in consequence of which the inhabitants quitted the place and rebuilt their town on its present site. A road leads hence to the N.E. past the *Monti Rossi* to (3¾ M.) *Nicolosi* (p. 427). — 63½ M. *Misterbianco,* a town with 8927 inhab., was destroyed in 1669.

From Misterbianco or Valcorrente (see above) we may visit (ca. 3½ M.) the town of *Motta Sant'Anastasia* (p. 377). We may return through the valley to the right, regaining the highroad shortly before reaching Misterbianco. To the left, near *Erbe Bianche,* are the fragments of a Roman building and, a few hundred feet farther on, the remains of baths, called *Damusi.*

To the right rises the *Montecardillo,* the most south-easterly crater of the Ætna group. The line intersects the extensive lava-stream of 1669 (comp. p. 417). — 67 M. *Cibali.*

68½ M. *Catania Borgo* (p. 421); 69½ M. *Catania Gaito;* 70 M. *Catania Sicula;* 71 M. *Catania Porto* (see p. 415).

A
B
C
D
1
2
3
4
5
6
Cibali
Cappuccini vecchi
Carceri
Via Susanna
Via Cardi
Via Etnea
Via Fica
S.Maria di Gesù
Manicomio
S.M.della Mecca
Sa Maria di Gesù
Albergo dei Poveri
V. Morosoli
Viale Regina Margherita
Via del Dottor Consoli
V. Giovanni Paolo
V. Orto S. Clemente
Cava Daniele
Via Plebiscito
Lava dell'eruzione dell'anno 1669
Via Vittorio Emanuele
Via Garibaldi
Via Teatro Greco
Via Crociferi
Via Antonino di Sangiuliano
Via Vittorio Emanuele
Via Landolina
Via Gesuiti
Via Teatro Romano
Via Teatro Greco
Via Vittorio Emanuele
Via Vittorio Emanuele
Via Vittorio Emanuele

CATANIA
1:16.700
0 100 200 300 400 500 600
Metri
Borgo Catania
Via Monserrato
Orto Botanico
V. Quint° Sella
V. Fr. Crispi
V. Cairoli
pzza Rega Margherita
Viale Rega Margherita
pzza d'Armi
Via Toselli
Via Piazza d'Armi
Via Palermo
Asilo S. Agata
Via Umberto
pzza Re Umberto
pzza Pr. Amedeo
Via Speciale
V. Morabito
Via S. Elia
pzza S.M.d. Ammalati
V. S.M. degli Ammalati
pzza Cilestri
V. Carmelitani
V. Giordano Bruno
Via Depretis
Via Ursino
Via Maddem
Via Branca
V. Capuana
Piazza Stesicoro
Anfiteatro
Prefettura
pzza Manganelli
Nicosia
Piazza Cappellini
Stazione Sicula
Staz. Ferr. Circumetn.
Teatro Bellini
Gandolfo
Lincoln
Università
Municipio
S. Agata
Duomo
Seminario
Arcivescovato
Teat. Nazione
Piazza del Martiri
Mercato
Staz. Porto (Ferr. Circumetnea)
Dogana
Porto Vecchio
Nuovo Porto
Macello
E F G H

37. Catania.

Arrival. *By Railway.* The Stazione Sicula, or central station (*Restaurant*, well spoken of), lies to the E. of the town (Pl. H, 4); cabs (one-horse only), see below. City Agents, Fratelli Goudrand, Corso Vittorio Emanuele 69a. The *Ætna Circular Line* has four stations (see p. 414): *Borgo* (p. 421), *Gaito*, *Sicula* (these two not for all trains), to the S.W. of the central station, and *Porto*, at the harbour. — *By Steamer.* Landing (or embarkation) at the Dogana (Pl. F, G, 5), with or without luggage, 1 fr. each person.

Hotels (open all the year round; no gardens). *Hôtel Grande Bretagne (Pl. a; F, 4), Via Lincoln 150 (entr. Via Biondi), R. 3½-6, B. 1½, déj. 3½, D. 5, pens. 10-12, omn. 1 fr.; *Hôtel Bristol et du Globe (Pl. c; E, 4), Via Stesicoro Etnea, opposite the University (entr. Via Santa Maria del Rosario), with lift, R. 3½-6, B. 1½, déj. 3, D. 4½ fr. (both incl. wine); Grand-Hôtel Centrale Corona (Pl. b; E, 3), Via Stesicoro Etnea 220; Hôt. Sangiorgi, Via Lincoln 205, with café-restaurant and music-hall (p. 416), R. 3-5, omn. ½ fr. (luggage extra); Hôt. Centrale Europa (Pl. d; E, 5), cor. of the Piazza del Duomo and the Via Raddusa, hôtel garni, R. 2½-4 fr., omn. 75 c.; Hôt. Etneo, at the N. end of the Via Stesicoro Etnea (comp. Pl. E, 1), with restaurant, R. 3½-5½, pens. with wine 8-12 fr.

Trattorie. *Marconi*, Piazza Università 15, good; *Savoia*, Via Merletta 15, behind the Municipio (Pl. E, 5), *Verona*, behind the University (Pl. E, 4), *Galliano*, Via Ogninella 9, these three simpler. — **Cafés.** *Tricomi*, Via Stesicoro Etnea 30; *Amato*, Via Stesicoro Etnea 151; *Caffè Nazionale*, Piazza del Duomo, S.E. corner. — **Birreria.** *Grande Birreria Svizzera*, Via Stesicoro Etnea 139, with restaurant (déj. 2½, D. 3 fr.), beer on draught, and evening-concerts, good. — **Bars.** *Eden*, *Lyon*, Via Stesicoro Etnea 70 & 58.

Electric Tramways (fares 10-20 c., according to the distance). 1. From the *Stazione Sicula* (Pl. H, 4) viâ the Corso Vittorio Emanuele, the Piazza del Duomo (Pl. E, 5), the Via Stesicoro Etnea, the Villa Bellini (Pl. E, 2), and the Borgo to the *Piazza Gioeni* (to the N. of Pl. E, 1; name-boards white). — 2. From the *Piazza del Duomo* viâ the Villa Bellini to *Ognina* (to the N.E. of Pl. H, 1; name-boards red). — 3. From the *Piazza del Duomo* to *Acquicella* (to the S. of Pl. B, 6; name-boards blue). — 4. From the *Piazza del Duomo* viâ the Villa Bellini, to *Cibali* (to the N.W. of Pl. C, 1; name-boards green). — 5. From the *Piazza del Duomo* to the *Piazza Cavour* (just beyond Pl. E, 1; name-boards red and white). — 6. From the *Piazza del Duomo* to *Guardia d'Ognina* (to the N.E. of Pl. H, 1; name-boards red and green).

Cabs. With one horse: per short drive for 1-3 pers. 40, at night 50 c.; each pers. additional 10 c., luggage 10 c.; per hour 1 fr. 50 or 1 fr. 70 c.; each hour additional 1 fr. 30 or 1 fr. 50 c. With two horses: per hour, 2 fr. 30, at night 2 fr. 50 c.; each hour additional 1 fr. 80 or 2 fr. 10 c.

Post and Telegraph Office (Pl. E, 4), Via Manzoni, in the building of the Banca d'Italia.

Banks. *Banca d'Italia* (Pl. E, 4), Via Manzoni; *Banca Commerciale*, at the N.E. corner of the Piazza del Duomo; *Banco di Sicilia*, Piazza Cutelli (Pl. F, G, 5).

Warm Baths at the *Stabilimento Idroterapico*, Piazza San Placido. — **Sea Baths** (open after June 15th), near the Piazza dei Martiri.

United States Consul, *Arthur Garrels;* vice-consul, *N. Lyle Robb.* — **British Vice-Consul,** *W. A. Franck.*

Steamboats. Steamers of the *Società Nazionale di Servizi Marittimi* (office, Piazza Duca di Genova, Pl. F 5) run twice a week to Messina (5¼ hrs.), twice a week to Syracuse (3 hrs.; 7½ & 5 fr.), and once a week to the Piræus (Athens). The steamers of the *State Railways* run once weekly to Riposto, Reggio, Messina (6 hrs; fares 7 fr. 10, 4 fr. 55 c.), and Naples (20½ hrs.; 28 fr. 55, 18 fr. 35 c., food extra).

Tourist Agent. *V. Brancati*, Corso Vitt. Emanuele 58, issues circular tickets and hotel-coupons for tours in Sicily; ascent of Ætna from Catania, for 2 pers. 150 fr., 3 pers. 210 fr., 4 pers. 240 fr.; but comp. pp. 421, 427. — Alpine Club *(Club Alpino Italiano, Sezione di Catania)*, Via Stesicoro Etnea 268; information given to travellers; for ascent of Ætna, see p. 421.

Shops. The *Silk Stuffs* of Catania are good and durable. — Good *Crystallized Fruits*, especially oranges and lemons, may be purchased of Rosario Amato, Corso Vitt. Emanuele 161. — *Ambra* (bluish Sicilian amber) at Bruno Müller's, Corso Vitt. Emanuele 150, and at F. Nicolosi's, Corso Vitt. Emanuele 112. — Bookseller: *Niccolò Giannotta*, Via Lincoln 275, near the post-office. — Newspapers (5 c.): Corriere di Catania, La Sicilia.

Theatres. *Teatro Massimo Bellini* (Pl. F, 4), Piazza Bellini, operas only; *Teatro Pacini* (Pl. E, 3), near the Villa Bellini, *Teatro Principe di Napoli*, Via Lincoln 108, comedies and operettas; *Teatro Sangiorgi* (variety theatre), in the hotel of that name (p. 415). — Concerts in summer on Tues., Thurs., & Sun. evening in the Villa Bellini, on Wed. & Sat. in the Piazza dei Martiri (Pl. G, 5), in winter on Sun., Tues., & Thurs. afternoon in the Villa Bellini.

The sights of the town itself may easily be visited in a long half-day. Most of the antiquities are uninteresting. Thus the large *Amphitheatre* is partly demolished, partly concealed under modern buildings, while the extensive *Theatre* is so deeply buried in the lava that it is completely eclipsed by the noble structures of the same kind at Taormina and Syracuse. The mediæval buildings of Catania are unimportant also. The chief attraction is the survey of Ætna, the finest points of view being the dome of *San Nicolò* (best light before 9 a.m.) and the *Villa Bellini*. Those who wish to visit the Roman remains below Santa Maria dell'Indirizzo should go first to the ancient theatre, as the attendance of its custodian is necessary for the other places. — Catania, however, affords good headquarters for numerous attractive excursions. Among these are those to Nicolosi (see p. 422) and to the top of Mt. Ætna, or at least as far as the Monti Rossi (p. 427); to the Valle del Bove (p. 429); to Acireale and the Cyclopean Islands (p. 410); and a trip on the railway round Mt. Ætna (R. 36). — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on Feb. 3rd-5th and Aug. 18th-21st, vying in splendour with those of St. Rosalia at Palermo.

Catania, which after Palermo is the most populous city in the island (146,500 inhab.), is the seat of a bishop, an appeal-court, and a university (1100-1200 students; founded in 1445). It is situated about the middle of the E. coast of Sicily, and carries on a brisk trade in sulphur, oranges, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. About 7000 vessels enter and clear the port annually, carrying ca. 600,000 tons of merchandise; it is the chief port of export in Sicily (ca. 300,000 tons; Genoa ca. 900,000 tons). The *Accademia Gioenia di Scienze Naturali*, founded in 1823, has taken a prominent part in promoting the scientific investigation of the natural features of Sicily. The wealth of the citizens, and especially of the resident noblesse, is proved by their perseverance, notwithstanding the numerous earthquakes, in rebuilding their spacious palaces, and by the general appearance of the town.

Catana, founded by Chalcidians in B.C. 729, six years after they had founded Naxos, soon rose to prosperity. Shortly after Zaleucus had promulgated the first Hellenic code of laws among the Locri Epizephyrii

Charondas (ca. 640) framed a code for Catana, which was subsequently recognized as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Tisias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at Himera on the N. coast of the island about the year 630, closed his career at Catana at an advanced age. His tomb is said to have been within the precincts of the present Piazza Stesicorea. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Leontini (p. 431), repopulating it with Syracusans and Peloponnesians and changing its name to Ætna. In 461, however, the new intruders were expelled and the old inhabitants reinstated, and in the Athenian and Syracusan war Catana became the Athenian headquarters. In 403 Dionysius conquered Catana, reduced the inhabitants to slavery, and gave the town to his Campanian mercenaries. After the naval victory of the Cyclopean Islands in 396 Catana fell into the hands of the Carthaginians, and in 339 it was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possession, and under their sway became one of the most populous in the island. *Marcellus* undertook extensive improvements, but in 122 an eruption of Mt. Ætna destroyed part of the town, which sustained further damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catania was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered in 902 A.D. by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of the 12th century it declared in favour of *Duke Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallenthin* and razed to the ground. Again restored and in 1232 provided by *Frederick II.* with the fortress of *Rocca Ursina* (W. of the harbour), it subsequently flourished under the Aragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government it was exposed to numerous sieges. In 1445 *Alphonso* founded the first Sicilian university here, and after that date Catania was long regarded as the literary metropolis of the island. Since that period the tranquillity of the town has been uninterrupted, except by the insignificant contests of April, 1819, and May, 1860; but its progress has been materially retarded by calamitous natural phenomena. On March 8th, 1669, a fearful eruption of Mt. Ætna took place and an arm of the lava-stream (14 M. in length) flowed in the direction of the town. The pious inhabitants, however, averted its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partly filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catania, and the present town has been erected since that date. — Most of the ruins discovered at Catania were excavated during the 18th cent. by Prince Ignazio Biscari (1719-86), whose widow Goethe visited in 1787. His collections are exhibited in the Museo Biscari, in the Via Museo Biscari (Pl. F, 5; intending visitors leave their cards with the portier on the previous day).

From the Central Station (*Stazione Sicula;* Pl. H, 4), on the E. side of the town, the tramway leads to the left, passing the fountain of Proserpina by Moschetti (1904), to the *Piazza dei Martiri* (Pl. G, 5), which is adorned with a statue of St. Agatha on an ancient column. Thence it follows the Corso Vittorio Emanuele, which intersects the town in a straight line from E. to W., affording a continuous retrospect of the statue of St. Agatha. The tramway

ends at the Piazza del Duomo (Pl. E, 5; fully $^3/_4$ M. from the railway station), which is situated at the beginning of the Via Stesicoro Etnea (p. 420), the chief thoroughfare running N. and S. This piazza is embellished with a fountain with an antique *Elephant* in lava, bearing an Egyptian obelisk of granite. The elephant was perhaps anciently used as a *meta* in an arena, but when it was erected here is uncertain. It now appears in the coat-of-arms of Catania.

The **Cathedral** (Pl. E, 5), begun by Roger I. in 1091, was almost entirely destroyed by the earthquake of 1169. The apses and part of the E. transept are now the only remains of the original edifice. The granite columns of the façade (of 1736) are from the ancient theatre, from which indeed King Roger seems to have obtained the whole of his building-materials.

The Choir has been spared by various earthquakes. To the right and left of the high-altar are placed two sarcophagi, containing the remains of King Frederick II. (d. 1337), his son John of Randazzo, King Louis (d. 1355), King Frederick III. (d. 1377), Queen Maria, wife of Martin I., her youthful son Frederick, and Constance (d. 1363), wife of Frederick III., all members of the Aragonese family. The fine choir-stalls (16th cent.) are adorned with representations of the fate of St. Agatha and her dead body. The new organ is supported by four marble columns from the Teatro Greco. The *Chapel of St. Agatha* (fee), to the right in the apse, contains the relics of the saint, who was cruelly put to death in the reign of Decius, 252 A.D., by the prætor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur-de-Lion. The relics are contained in a silver bust and a silver reliquary (not shown), behind the left door; and these are conveyed through the city during the February festival (p. 416) by men in white robes, accompanied by the senate. To the right, opposite, is the handsome monument of Viceroy Acuña (d. 1494), in a thoroughly Spanish style. — By the second pillar to the right is the *Monument of Bellini*, the composer, a native of Catania (1802-35); his remains were brought from Paris, where he died, in 1876. — The sacristy (left) contains a fresco representing the eruption of 1669, by *Mignemi*.

The sacristan keeps the key of the uninteresting Roman Baths under the Piazza del Duomo, the entrance to which is at the S. angle of the cathedral-façade. In the atrium are some stucco reliefs with Bacchic figures.

To the S. of the cathedral, passing the *Fontana dell'Amenano*, adorned with statues by Tito Angelini, we reach the *Pescheria* (Pl. E, 5), or fish-market, and thence pass under a large arch to the *Harbour*, which is skirted by the railway-viaduct. Following the railway to the W., we reach the Carmelite church of *Santa Maria dell'Indirizzo* (Pl. E, 5), beneath which lies a *Roman Bath*, complete in almost all its parts (key obtained from the custodian of the ancient Theatre; comp. p. 419). This consists of a dressing-room *(apodyterium)*, a tepid bath *(tepidarium)*, a vapour-bath *(caldarium)*, a warm-water bath *(balneum)*, and the heating apparatus *(hypocaustum)*. — In the neighbourhood the custodian points out an interesting fragment of the old town-wall, now partly covered by a stream of lava. Below it bubbles up a copious spring, probably issuing from the subterranean river *Amenanus*, mentioned by Pindar, which comes to light just before it falls into the harbour.

Farther to the S.W. is the *Castello Ursino* (Pl. D, 6), erected after 1239 by Frederick II., on both sides of which descended the lava during the eruption of Ætna in 1669. — Thence we proceed by the Via Transito to the Piazza Mazzini (Pl. E, 5), which is intersected by the Via Garibaldi and surrounded by a colonnade with 32 antique marble columns, discovered beneath the monastery of *Sant' Agostino* (Pl. D, 5), to the N.W., in the Corso Vittorio Emanuele, where the ancient Forum is supposed to have been situated. Two similar columns have been introduced into a window in the façade of the convent-church.

The Via Sant' Agostino, to the right of this church and 5 min. from the Piazza del Duomo, leads from the Corso Vittorio Emanuele round the semicircular outer wall of the *Odeum* (comp. Pl. D, 4; right), a small Roman theatre for rehearsals and musical competitions, now incorporated in the houses, to the entrance to the **Ancient Theatre** (Pl. D, 4, 5; Via Teatro Greco 37). Next door to the theatre (No. 39) is the house of the custodian, who has charge also of the remains under Santa Maria dell'Indirizzo (p. 418; comp. p. 416; fee $^1/_2$-1$^1/_2$ fr., according to duration of visit). The remains of the theatre are chiefly underground, and some parts of it can be visited by artificial light only, so that it is not easy to obtain a distinct idea of its construction. The Roman structure (diameter 106 yds., orchestra 32 yds.) was erected on the foundations of the Greek. The auditorium contained two *praecinctiones* and nine *cunei*. All that is left of the stage is a side-building *(parascenium)*, seen to the E. in the Gravina house. It was perhaps here that Alcibiades harangued the assembled Catanians in B.C. 415, and induced them to league with Athens against Syracuse. — The church of *Santa Maria Rotonda* (Pl. D, 4), situated in the next street on the N., is another Roman circular structure originally belonging to a bath-establishment. Behind the high-altar are remains of an ancient edifice of lava and brick; to the left of the exit, a Romanesque holy-water vessel. — The Via dei Gesuiti leads hence to the W. to the Piazza Dante, in front of the Benedictine monastery.

The suppressed Benedictine monastery of **San Nicolò**, or *San Benedetto* (Pl. C, D, 4), transferred hither in 1518 from San Nicola d'Arena (p. 429) and rebuilt in 1693-1735 after a destructive earthquake, has been used for barracks and scholastic purposes since 1866. The grand baroque *Church*, with its unfinished façade, is the largest in Sicily (344$^1/_2$ ft. long, transepts 157$^1/_2$ ft.). The organ, by Donato del Piano, possesses 5 manuals, 72 stops, and 2916 pipes. In the transept is a meridian-mark calculated in 1841 by Sartorius von Waltershausen and Peters. The choir-stalls were carved by Nicc. Bagnasco of Palermo. The interior height of the dome is 203 ft.; its summit (entr. by the portal to the S. of the façade; fee to custodian) commands an extensive *View of Mt. Ætna, the town

of Catania, the E. coast of Sicily, and Calabria with the Aspr
monte. - The S. wing of the extensive *Monastery* comprises tw
courts with double arcades. The interior accommodates the *Muse
Comunale* (open daily, 9-2; ring loudly if closed; fee), which is e
tered by passing through the large gateway to the right of th
church and ascending the outside staircase beyond. It includes
collection of natural curiosities, antiquities (fragmentary terracot
statue, half lifesize, of the 5th cent. B.C.), vases, bronzes, work
in marble, inscriptions, and mediæval arms, also several painting
by Antonello da Saliba (No. 2 in the first room on the right; 149
and others. In the N. wing of the monastery are a *Library*, wit
50,000 vols. and 500 MSS., and an *Observatory* (under Prof. Ann
bale Riccò, director of the observatory on Mt. Ætna).

The Via Stesícoro Etnèa (Pl. E, 5-1; tramway), running for
distance of nearly 2 M. from the Piazza del Duomo (p. 418) toward
the N., with Ætna towering in the distance, leads first to the *Piazz
dell' Università*, on the left side of which is the **Universit**
(Pl. E, 4; p. 417), a handsome building erected in 1818, possessi
a library of 130,000 vols., founded in 1755, and a fine collection
shells (in the Museo, on the 2nd floor). — Farther on the Via Stes
coro Etnea is crossed by the *Via Lincoln*, another of the princip
streets running from E. to W. The Via Lincoln, which crosses th
lava-stream of 1669 and is partly cut through the lava, leads to th
right to the station. In the *Piazza Bellini*, a little to the S.,
the tasteful *Teatro Bellini* (Pl. F, 4; 3000 seats), built in 1873-9

The Via Stesicoro Etnea next leads to the Piazza Stesíco
(Pl. E, 3). Here, on the right, rises a **Monument to Belli**
(p. 418), erected in 1882; the seated figure of the composer and t
figures on the pedestal representing his chief operas (Norma,
Pirata, La Sonnambula, I Puritani) were all executed by *Mon
verde* of Rome. On the left side of the piazza the N. end of a Rom
Amphitheatre has been laid bare. This structure was restored
the sons of Constantine, but was partly taken down during the rei
of Theodoric in order that its materials might be used in buildi
the town-wall. The longer diameter is 138 yds., the shorter 116 y
in length. The disproportionately large arena ($76^1/_2$ by $54^1/_2$ yd
is inferior in size to the Colosseum alone (94 yds. by 59 yds.).
hind the church by the amphitheatre, to the left, is the church
San Carcere (Pl. E, 3), with an interesting Norman portal of t
11th cent. (formerly at the cathedral). The headless sitting mar
figure on the front column to the left is said to be that of En
Frederick II. In the interior is preserved an impression (in la
of the feet of St. Agatha (p. 418), who is said to have here suffer
imprisonment and martyrdom.

Beyond the Piazza Stesicoro the Via Stesicoro Etnea is uninte
esting. Through the short cross-streets, to the left, we have glimp

Randazzo
Alcantera
Troina
Torre di Flascio
Lava della Sarpenara
Lava delle Grotte
Lava delle Nave
Lago Gurrida
Pizzo di Motorio
Maletto
Bosco di Maletto
Bronte
Valle del Leone
ETNA
Valle del Bove
Serra del Solfizio
Aderno
Biancavilla
Ragalna
Borello
Belpasso
Nicolosi
Pedara
Trecastagni
Mascalucia
Paterno
Misterbianco
Motta S. Anastasia
Barca di Paterno
Barca di Giarretta
Campo Rotundo
S. Pietro
Gravina
Cardullo
Adrano
Carcaci
Salto Pietrodetto
Costa Catania
Crocetta di Scalla
Santa Maria di Licodia
Casa Pietrahunga
Castellaccio
Piano
Monte Arso
Monte Rosso
Monte Nero
Monte Dolce
Monte Spagnuolo
Monte Pelato
Monte Pomiciaro
Monte Grigio
Monte Fiscalli
Monte Guadarazzo
Monte Egito
Monte Scavo
Monte Ogniscuti
Monte Lepre
Monte Papiria
Monte Rocolo
Monte Arso
Monte Minardo
Tre Frati
Monte Nespole
Monte Capre
Casa Rinazzo
Monte Pecoraro
Monte Lavinore
Monte Scuro
Monte Pietra
Monte Castellazzo
Monte Nero
Monte Vetore
Monte Frumento
Montagnola
Monte Serra del Solfizio
Monte Monaco
Monte Arcimisa
Monte Turchio
Monte Solechiati
Monte Capreria
Monte Scuderi
Monte Rosso
Monte Trotta
Monte Difeso
Monte Gervasi
Monte Peloso
Monte Tre Monti
Monte Alipano
Monte Ilice
Monte Manfrè
Monte Arso
Monte Mazzo
Monte Castellazzo
Monte Scuderi
Monte Rosso
Monte Pelato
Monte Pomiciaro
Monte Spagnuolo
Monte Rosso
Monte Nero
Monte Tramagnupa
Monte Quarantare
Monte Fiscalli
Monte Grigio

Spiegazione de' nomi abbreviati:

all'Ovest del gran Cratere:		al Sud:	
Fo.	Monte Fontaneddi	Sc.	Sciuricosimo
F.	Ferraro	Ca.	M. Capriolo
G.	Gallobianco	L.	Lardivazzo
T.	Testa	Co.	Concilio
V.	Vituddi	SF.	Serra di Falco
(Cr.	Crateri nuovi)	VD.	Vallone Demone
Ge.	Monte Gemellaro	SN.	M. S. Nicola
		PL.	Piano del Lago

of the **Villa Bellini** (Pl. E, 2; concerts, see p. 416), an attractive public garden (pleasant views), containing busts of Bellini and other famous natives of Catania, of Cavour and others, and a statue of Mazzini. The lava has in many places been laid bare below the walls of the terrace. The Via Caronda, which diverges at this point from the Via Stesicoro Etnea, leads to the right, through the Borgo di Catania, to the station of the *Ferrovia Circumetnea* (p. 414).

Beyond the Villa Bellini the street crosses the *Viale Regina Margherita*, which is to be converted into a spacious boulevard. Near the viale, 1/3 M. to the W., stands the church of *Santa Maria di Gesù* (Pl. D, 1), with a chapel-doorway by Ant. Gagini. Near it are the remains of Roman tombs. At the E. end of the viale, 1 1/4 M. from its intersection with the Via Stesicoro Etnea, a square has been laid out adjoining the sea. The Via Stesicoro Etnea goes on past the *Orto Botanico* (l.; Pl. E, 1; if closed, ring; fee), traverses the *Piazza Cavour*, intersects the Mt. Ætna railway 220 yds. to the W. of the station, and ends at (1 M.) the circular *Piazza Gioéni* (315 ft.; to Nicolosi, see p. 426).

38. Mount Ætna.

The best season for the ascent of Ætna is summer or autumn (July to the middle of Oct.). In winter an Alpine equipment is necessary and, moreover, the guides object to undertake the ascent. In spring only experienced mountaineers should attempt the ascent, half of which has to be accomplished on foot over snow; in the frequent snow-storms the guides sometimes prove quite unequal to the difficulties that arise (in any case a compass should not be forgotten). As the elements are very capricious here the traveller must frequently be satisfied with a view of the crater only, which, however, alone repays the fatigue. In settled weather, when the smoke ascends calmly and the outline of the mountain is clear, a fine view may be anticipated with tolerable certainty. If, on the other hand, the smoke is driven aside by the wind which frequently prevails on the summit the prospect is partly, if not entirely, obscured.

Guides and Mules. The 'Grande Ascensione', or ascent to the summit, is usually made from Nicolosi (p. 427; drive from Catania, see p. 422), where guides and mules can generally be obtained through the *Capo-Guida* (superintendent of guides) or the innkeeper in 1-2 1/2 hrs. Those, however, who wish to avoid even this slight delay should order them in advance. The *Catania Section of the Italian Alpine Club* (p. 416) has granted certificates to several guides, who wear a badge with the initials C. A. I. and a number, and are provided with a *'libretto di approvazione'*. In case of disputes travellers should apply to the Capo-Guida Signor Montesanto, and arrange with him how many guides, mules, candles, and so forth have to be taken.

Tariff. The following is the tariff of the Italian Alpine Club (small additional gratuity to the guides and mule-boys customary):

Ascent of Mt. Ætna, and back, from Nicolosi. *Guide (Guida)* 12 fr., or, if the tourist himself ride, 10 fr., plus 8 fr. for a mule. *Apprentice Guide (Allievo-Guida;* for whom no mule need be provided) 9 fr. [The apprentice guides are thoroughly trustworthy and efficient young men, who have not yet received a guide's certificate. They are not, however, permitted to take part in an ascent except as the assistant of a regular guide.] The guides are bound to carry luggage to the weight

of 17½ lbs., or 11 lbs. if the traveller is riding. *Porter* (*Portatore;* to carry 44 lbs.) 10 fr. *Mule* (burden not to exceed 220 lbs.) 8 fr. Under favourable circumstances one guide and one allievo are sufficient for a party of travellers. For the use of an alpenstock 50 c.; pair of gloves 50 c.; candles 50 c. each; nightquarters in the *Osservatorio* (p. 428) 4 fr., or with use of the *Cantoniera* (p. 427) 5 fr., for members of a foreign Alpine Club 3 fr.; nightquarters in the Cantoniera 2 fr. — Good mountaineers may complete their survey of Mt. Ætna by descending on the N. side to Randazzo or Linguaglossa (guide from Nicolosi 22 fr.; the innkeeper provides a mule, which is sent back from the Osservatorio, at a charge of 6 fr., fee 1 fr.) and returning round the W. side by the Ætna railway to Catania. — Higher charges (comp. p. 412) are made for the ascent from Linguaglossa, Zafferana, Biancavilla, or Randazzo.

Ascent of the Monti Rossi (p. 427). *Guide* 3 fr., *Mule* 2 fr. — Ascent of the Monte Gemellaro (p. 427). *Guide* 7 fr., *Mule* 5 fr. — Round Monte Gemellaro. *Guide* 8 fr., *Mule* 6 fr.

Carriages. The usual charge for a two-horse carriage to Nicolosi, which remains there during the night and conveys the traveller back to Catania next day viâ *Trecastagni* (p. 429), is 20-30 fr. One-horse carr. 10-15 fr. Those who walk or ride to Nicolosi may engage a carriage for the return only (with one horse 6-8, with two 12-14 fr., and 1-2 fr. fee). (Carriage of course preferable for the return to Catania after a fatiguing ride of 10-12 hrs., although the charges are exorbitant.) The ascent of Ætna from Catania thus costs a single traveller 60-70 fr. (45-55 fr. if he begins walking at Nicolosi), while it is considerably less for members of a party (35-50 fr.).

Equipment. Even in hot weather the traveller should carry an overcoat, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, coloured spectacles will be found useful. Large spectacles are advantageous also in a high wind as a protection against the dust. To prevent burning from the glare of the sun on the snow the face should be smeared with lanoline. In general the equipment for Alpine ascents suggests what is necessary here; warm gloves, woollen stockings, and strong shoes are of course indispensable.

Provisions for the ascent, including coffee in bottles, tea in packets, chocolate, a spirit-lamp, water, wine, bread, eggs, cold meat, sugar, and salt, must be procured at Catania or Nicolosi. All these may be had from *Montanaro*, Via Stesicoro Etnea 135, next door to the Birreria Svizzera, at Catania. The guide, with whom the provisions are shared, should bring also a small supply of charcoal. At the Osservatorio are a simple cooking-apparatus and vessels, but no knives, forks, or spoons.

Distances. From Catania to Nicolosi by carriage (best starting-point the Piazza Gioeni at the end of the tramway; see pp. 421, 415) in 2¼ hrs., returning in 1¼-1½ hr.; on foot from the Piazza Gioeni in 3½, back in 2½ hrs. Mule from Nicolosi to the Cantoniera ca. 4 hrs., thence to the Osservatorio ca. 3 hrs.; on foot from Nicolosi (for good walkers only) 7-8 hrs. (halts not included). From the Osservatorio to the crater, on foot only, in 1-1¼ hr.; halt on the summit and descent to the Osservatorio 2-2½ hrs.; thence to Nicolosi (partly on foot) 4-5 hrs.

Plan of Excursion. In summer and autumn the ascent is usually made as follows: Drive from Catania to Nicolosi in the morning, breakfast, and start again at 10 a.m., reaching the Cantoniera at 2 p.m.; rest here for 1 hr., and then ascend to (3-4 hrs.) the Osservatorio. Several hours of repose are enjoyed here, the ascent not being resumed till 2 or 2.30 a.m., and the summit is gained at 3.15 or 3.45 a.m. — The guides should be required to observe punctually the prescribed hours of starting, in order that the traveller may neither arrive too late at the Osservatorio nor be surprised by the sunrise before reaching the top. Those who pass the night in Nicolosi (which is recommended) may begin the ascent about 8 a.m.; and, if fortune befriend them, they may reach the summit in time to enjoy the sunset as well as the sunrise. — In winter or spring travellers

may drive in the forenoon from Catania to Nicolosi, ride thence in the afternoon to the Cantoniera, rest there for part of the night (Osservatorio often closed in winter), and ascend thence, over snow, to the summit between 1 and 5 a.m., following the telegraph-posts as far as the Osservatorio. Mules are taken only to the snow-line, generally indeed only to the Cantoniera. The top should be quitted for the return before the sun has melted the snow too much.

The chief work on Mount Ætna is 'Ætna', by *Sartorius von Waltershausen*, edited by *Lasaulx* (Leipzig, 1880; with map; 100 *M.*). The newest maps are the Italian *Military Map* (1897; 1:100,000, 1:50,000, of the crater 1:10,000) and that by *Seb. Crinò* (1:125,000; Palermo, 1908; 5 fr.), the latter with text, including data as to vegetation and cultivation.

Mount Ætna, Italian *Etna* and Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called '*Il Monte*', is the loftiest volcano in Europe as well as the highest mountain in Italy (with the exception of a few of the North Italian Alps). Military observations made in 1897 demonstrated that its height had decreased from 10,870 ft. in 1865 to 10,742 ft. (the highest point being towards the S.), while the crater had become wider and flatter. The geodetic survey in 1900 returned the height at 10,758 ft. (floor of the crater 9767 ft.). Ætna has the form of a truncated cone, with the regular and gradual slope of its sides interrupted only on the E. by the *Valle del Bove* (p. 429) and by the subsidiary cones (almost 200 in number; some over 3000 ft. in height), which have risen over lateral fissures caused by volcanic agency. The mountain covers not less than 460 sq. M., and its base is about 90 M. in circumference.

There are three different zones of vegetation on the slopes of Ætna. The first, called the *Regione Piemontese* or *Coltivata*, extends to above Nicolosi and may be subdivided into a lower and a higher part. The lower part is characterized by the presence of evergreen cultivated trees such as the olive (up to 4250 ft.) and the agrumi, the latter, owing to want of water, being seldom met with higher than 1600 ft. (according to Crinò; 1835 ft. at Zafferana). The upper part includes deciduous plants, such as the vine (occasionally seen at a height of 3950 ft.), the almond, and the hazel-nut. The second zone is the *Regione Boscosa* or *Nemorosa*, extending to 6900 ft. and also subdivided into two regions. The lower of these (up to 6550 ft.) is clothed chiefly with the evergreen pine (Pinus nigricans), the upper with birches (Betula alba). A few small groves of oaks occur on the W., N., and E., and red beeches are found at the Serra del Solfizio. Chestnut-trees, cultivated either for their fruit or for their timber, grow at all heights from 1000 ft. to 5050 ft. In the third zone, the *Regione Deserta*, from 6900 ft. to the summit, the vegetation is of a most stunted description. Owing to the scarcity of water and the frequent changes in the surface of the soil no Alpine flora can exist here, but there is a narrow belt (up to 8200 ft.) of sub-Alpine shrubs, most of which occur also in the upper part of

the wooded zone. About forty species of plants only are found here, among which are the barberry, juniper, Viola gracilis, and Saponaria depressa (red soapwort). Within the last 2100 ft. only five phanerogamic species flourish: Senecio Etnensis (a groundsel), Anthemis Etnensis (a camomile), Robertsia taraxacoides (these three peculiar to Ætna), Tanacetum vulgare (tansy), and Astragalus Siculus (Spino santo; purple milk-vetch), which last grows in prickly tufts of 3-4 ft. in diameter. The Senecio Etnensis is found as high as the vicinity of the crater. Hardly a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten. By the end of summer all snow has disappeared, except a few isolated patches in the hollows facing the N., and in the artificially protected pits (p. 428). On the lower parts of the mountain wolves, as well as porcupines, hares, rabbits, and a few wild boars, are the usual objects of the chase. The present forests of Ætna are a mere fragment of the once splendid belt of timber, suggested by the 'quattordici villaggi del bosco' above Catania, and in no sense form a continuous woodland district. Ferns (especially the Pteris aquilina, brake-fern) frequently take the place of underwood. The densest forests are the *Boschi della Cerrita* and *di Linguaglossa*, on the N.E. side, which suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Alcantara; and about the beginning of the 18th cent. upwards of one-third of the E. side was still overgrown with forest. The destruction of the woods is, in part at least, due to the advance of settlement and cultivation. The lower slopes of Ætna, owing to the extraordinary fertility of the volcanic soil, are among the most densely populated agricultural districts in the world. The density in the inhabited area (below 2600 ft.) is about 930 pers. per square mile, and this figure rises to 3057 pers. per square mile in the district between Catania, Nicolosi, and Acireale (about one-sixth of the whole). Above a height of 2600 ft. there occur, besides the village of *Maletto*, only a few isolated farms (up to 4550 ft.).

Eruptions. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhœus, at another as the forge of Vulcan. It is, however, remarkable that Homer does not allude to its volcanic character. Pindar, on the other hand, describes an eruption in B.C. 476, and a violent outbreak in prehistoric times made the Sikanians abandon the district. About eighty eruptions fall within the limits of history. The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last of these, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the *Monti Rossi* were formed,

27,000 persons were deprived of all shelter, and many lives were lost in the streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60-100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon, and others in 1766 and 1792; the last has been described by Ferrara. In the 19th century there were nineteen eruptions in all. The most violent were those of 1812, 1819, 1843, 1852, and 1865. The first of these lasted six and the second two months; the last-mentioned three were especially active at *Bronte*, *Zafferana*, and at the foot of *Monte Frumento* to the N.E. of the principal crater respectively. Ætna was again in eruption in 1868, 1869, 1874, 1879, 1883, 1886, 1891, 1892, 1899, 1908, 1910, and 1911.

The eruption of 1879 (May 26th to June 6th) occurred on the N. slope. Here it formed a new crater, the *Monte Umberto-Margherita* (8040 ft.), whence the lava poured forth without ceasing until it had almost reached the river Alcantara. The superficial area of this stream of lava amounts to 2,720,000 sq. yds.

A series of small earthquakes and outbreaks in 1883 marked the opening of a new eruptive period, lasting for ten years. The eruption of 1886 began on May 18th with the emission of dense clouds of steam and showers of ashes from the large central crater. Early the next morning a violent earthquake was felt on the S. slope of the mountain, and a new crater, the *Monte Gemellaro* ('Ge.' on our Map), about 4750 ft. above the sea-level, was formed near Monte Concilio ('Co.' on our Map), from the summit of which steam, molten stone, and ashes were hurled, while from the S. base molten lava poured down in the direction of Nicolosi, at the rate of 160-200 ft. per hour. The terror-stricken inhabitants of Nicolosi bore the images of the saints from the churches in a supplicatory procession to the so-called *Altarelli*, a loggia dedicated to the patron-saints of the village and situated about 1 M. above it on a small eminence. On the evening of the 24th the archbishop of Catania solemnly displayed the Veil of St. Agatha (comp. p. 417). On June 3rd the lava ceased flowing, within 360 yds. of the first houses. The eruption of 1891 was still more important, but as the lava in this case flowed over that of earlier eruptions the damage to cultivation was slight. Considerable harm was wrought by the eruption of July 9th, 1892. A crater opened near Mte. Gemellaro (see above) and discharged a stream of lava to the S., which was soon followed by others. The main stream, with an initial velocity of 380 and 540 ft. per hr. (afterwards 30-40 ft. per hr.), had on Aug. 6th approached within $1^1/_4$ M. of *Borello* and within $2^1/_2$ M. of *Nicolosi* and *Pedara*.

After seven years' quiescence an explosion occurred in the central crater on July 19th, 1899; a column of mingled steam and ashes of the usual umbrella-like shape was hurled to the height of

about 16,400 ft. above the crater and deposited a layer of ashes on the S.E. slopes as far as Zafferana. At the same time heavy rain, stained red by the ashes and acids, fell on the summit.

In 1908, 1910, and 1911 fresh eruptions of lava occurred, which, in spite of the unusually long interval, were connected with those of 1883-92. On April 29th, 1908, during severe earthquakes, a fissure $^2/_3$ M. long and 65-165 ft. broad was formed on the upper edge of the Valle del Bove, between the two Serre di Giannicola, to the S.E. of the Torre del Filosofo. Two main streams of lava, which afterwards united, poured forth from its mouths (bocche) for 17 hrs. and came to a standstill after a course of 3 M. — On March 23rd, 1910, during slight earthquakes, a fissure $1^1/_4$ M. long, running N.N.E. to a point to the W. of Montagnola, opened about 500 yds. N.N.W. of the Cantoniera (p. 427), at the foot of Monte Castellazzo. Streams of lava issued from the N. and S. ends of this fissure, and in the course of the eruption six considerable cones, called *Monti Riccò* (after the director of the Observatory, p. 420) or *Monti Recupero* (after the first explorer of Mt. Ætna, 1712-78), and numerous smaller ones, with altogether 23 larger craters were formed. The N. stream soon stopped to the E. of the Cantoniera, but the main stream, from the S. end, nearest the Cantoniera, continued until April 18th to break forth from the largest cone (260 ft. high), which resembles a miniature copy of Mt. Vesuvius, with Mte. Somma, the Atrio, and the central cone (comp. p. 135). This stream first traversed the Regione Boscosa, skirting the Ætna path, then the Regione Coltivata, where it did great damage. Finally, after a course of about 6 M., the right arm stopped $^2/_3$ M. short of Borello, the left arm at Monte Fusara, 2 M. short of Nicolosi. — A still more violent manifestation occurred on the N. side on Sept. 11th-21st, 1911. About 170 widely scattered fissures appeared at the base of the main cone, and a copious stream of lava descended as far as the station of Castiglione, working enormous havoc among the fruit-trees and vineyards and destroying over half-a-mile of the railway-line to the W. of the station.

**Ascent. We quit Catania by the Piazza Gioeni (p. 421) and the long Ætna road, passing an interminable succession of country-residences. If time permit the traveller should visit the park of the Marchese San Giuliano, at *Licatia*, a little to the right of the road. At *Barriera* the road divides, the branch to Nicolosi leading to the left, between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (3569 inhab.), and farther on *Massa Annunziata* (1750 ft.). Between this and Nicolosi we traverse the lava-stream of 1669. The rounded and at places tree-like bushes of broom (Genista Etnensis), which sometimes reach a height of 20 ft., here form a peculiar feature in the scene. To the left tower the reddish cones of the Monti Rossi (p. 427).

Nicolosi. — Hotels. *Albergo-Trattoria Monti Rossi*, bargaining necessary, very fair, *Alb. Etna Liotta*, plain but clean, both in the Piazza, R. 1½-2, déj. 2, D. 3 fr. (both incl. wine), baskets of provisions for 1½ day at 7 fr. each. For Mt. Ætna parties of four or more the landlord of the Alb. Monti Rossi supplies carriages to Catania and back, provisions (incl. luncheon for two days), guides, mules, and nightquarters at the Osservatorio for an inclusive charge of 40 fr. each.

Nicolosi, a village with 3466 inhab., 8½ M. to the N.W. of Catania, is the usual starting-point for an ascent of Mt. Ætna. The traveller should at once apply to the 'Signor Capo-Guida' and make the needful arrangements with him (comp. p. 421). — Those who intend to sleep at Nicolosi should arrive in time to make an excursion to the **Monti Rossi,** the so-called *Fratelli* (3110 ft., in 1½ hr.; guide, unnecessary, see p. 422), the same afternoon. This expedition may be made as an excursion from Catania in 5-5½ hrs. by driving to and from Nicolosi. We pass the two hotels, turn to the right (N.W.) about 330 yds. to the W. of them, and ascend the hill for a few hundred feet to the statue of the Virgin and a wooden cross (driving practicable to this point). We continue to follow the wall in the same direction for about 220 yds., and 20 paces beyond the end of it turn to the right, towards the N., by a poor path leading to the depression between the peaks. A little farther on we ascend the left or W. peak of the Fratelli (½ hr. from the statue of the Virgin). The top commands a fine view, especially of the lava-field of 1886. In descending we skirt the right or E. peak towards the N.E. and find in the lava below a path returning to Nicolosi.

A visit to the *Monte Gemellaro* (p. 425; guide, see p. 422) requires a whole day. The best route passes the Monte Arso, where there is a cistern containing water in the house of Sig. Auteri. To the foot of the crater is a ride of about 5 hrs.; the cone must be ascended on foot.

The route to Mt. Ætna, which was interrupted in places by the lava-stream of 1910, leads from the N.W. angle of the town past the country-houses of Sig. Bruno and Sig. Bonanno, skirts the S. foot of the Monti Rossi to the W. for 2 M., and then keeps straight to the N. towards the summit of Mt. Ætna. In 3-3½ hrs., at the W. base of the Monte Rinazzi, we reach the *Casa del Bosco* (4720 ft.), destroyed in 1910. In the vicinity are several small craters, formed in 1892, which the guides will point out. The path winds through a hollow between smaller extinct volcanoes, until, about 6900 ft. above the sea, it enters the *Regione Deserta*. The ascent is here at first gradual. To the left is the Monte Vetóre (5815 ft.), to the right the lava-stream of 1882. Ahead of us rises the Monte Castellazzo (7125 ft.), at the base of which stands the new **Casa Cantoniera** (6140 ft.; accommodation, see p. 422), about 1 hr. from the Casa del Bosco and 4 hrs. from Nicolosi, constructed by the Italian Alpine Club mainly to facilitate winter-ascents and provided with a cistern of good water. Close by is the main cone of the eruption of 1910 (comp. p. 426). The black peak which has long been conspicuous to

the right is the *Montagnòla* (8670 ft.), the W. extremity of the *Serra del Solfizio;* below it to the S. are hollows filled with snow. The snow in these 'Tacche della Neve' is covered in winter with a layer of ashes, in order to preserve it for the summer, when it is carried down to the valley for cooling purposes. To the N. this ridge descends perpendicularly to a depth of 2000-3000 ft. to the Valle del Bove, round which the traveller proceeds to the W. by the *Piano del Lago*, after a short but precipitous part of the ascent. At a height of 7135 ft. the path crosses the fissure of 1910 (p. 426), near a hill with three craters.

The night is spent in the rooms reserved for tourists in the **Osservatorio** or *Casa Etnea* (9655 ft.; p. 422; 3-3½ hrs. from the Cantoniera), built in 1887 on the site of the former *Casa Inglese*, which was erected by order of several English officers at the beginning of the 19th century during the occupation of Sicily. The observatory is usually closed, the custodian merely visiting it about once a fortnight to read the instruments, etc. The fine volcanic dust finds its way through the crevices of the walls, so that the rooms are far from clean, while their equipment is very scanty.

The Osservatorio lies about 1000 ft. below the summit, which is easily reached in an hour, if the sides are free of ashes. When the ashes are deep, however, the ascent is very fatiguing, and when the wind is high it is often difficult and sometimes impossible.

The form of the **Crater** undergoes constant alteration (p. 423). At one time a single abyss, 2-3 M. in circumference (in 1900 ca. 1730 ft. in width, 825 ft. in depth), at another time it is divided by a barrier into two parts, only one of which emits smoke. From the summit the Sunrise is a spectacle of indescribable grandeur. The top of the mountain is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sea occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. Purple clouds indicate the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, and then to a segment of a circle, the lower part of which shimmers in an intense purple as it widens. The beaming disk then slowly emerges. The mountains of Calabria still cast their long shadows on the sea. The light gradually descends to the lower parts of the mountain, and the dark violet shadow which the vast pyramid casts over Sicily to the W. deepens; the outlines of the cone and its summit are distinctly recognized, forming a colossal isosceles triangle on the surface of the island. After ¼ hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity. The bay below Taormina is sometimes lighted up

with the most wonderful colours. As the sun continues to ascend new points become visible. The spectator stands at the centre of a vast circle of 140 M. in diameter. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Monti Peloritani appear like insignificant hills, and the Nebrodian range only a degree higher. The highest points of the Madonia range, to the W.N.W., and the Rocca Busambra and Pizzo di Cammarata, to the W., are the only conspicuous points. In winter, when the atmosphere is unusually clear, the sea all around the island is said to be distinguishable. The coast of Africa, over 200 M. off, and Malta cannot possibly be visible, notwithstanding the assurances of the guides. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; and the promontory of Milazzo extends far into the sea.

After a walk round the crater (¾ hr.; impossible in a high wind) we descend to the Osservatorio and remount our mules. In descending we may make a slight digression towards the E., first skirting the walls of the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. As the building is obviously of Roman construction it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. Farther on we reach the upper margin of the **Valle del Bove,** a black, desolate abyss, 3 M. in width, bounded on three sides by vertical cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfizio*), and opening towards the E. only. Geologically this basin is the most remarkable part of Ætna, being the remains of the huge original crater of the mountain, of which the S.W. angle, the so-called *Balzo di Trifoglietto*, presents a well-preserved fragment. — The traveller should ask the guides to show him the *Monti Centenari* (6025 ft.), two regular cones in the middle of the Valle del Bove, whence an eruption in 1852 proceeded.

Geologists may make the fatiguing descent to *Zafferana* (Albergo Umberto Primo, tolerable) to view the immense lava-streams in the Valle del Bove. A visit there and back from Catania takes 1½ day. The ride viâ *Pedara* and *Trecastagni* to Zafferana takes 3 hrs. Near the chief church of Trecastagni we obtain a splendid view of the mountains of Taormina. The excursion to the Valle del Bove occupies ca. 7 hrs., while the rest of the time is taken up by the return to Catania or to (6 M.) *Mangano*, the nearest railway station.

From the upper margin of the Valle del Bove we regain the route by which we mounted by descending to the right, first gradually, then somewhat abruptly. The steeper portions of the descent are more easily and safely traversed on foot. Before reaching the plain of Nicolosi we see to the left the scanty remains of the convent of *San Nicola d'Arena* (p. 419), which was founded in 1156.

39. From Catania to Syracuse.

51 M. Railway: three ordinary trains daily in $2^{3}/_{4}$-$3^{1}/_{4}$ hrs. (fares 5 fr. 50, 4 fr. 15, 2 fr. 75 c.); one express in $2^{1}/_{4}$ hrs. (fares 6 fr. 10, 4 fr. 60, 3 fr. 5 c.), proceeding at Syracuse to the harbour (comp. p. 433). — Steamboat, see p. 415.

Catania, see p. 415. The railway passes under the S. part of the town, stops at (2 M.) *Acquicella*, near the cemetery, and intersects the *Piana di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliae', and which are still regarded as the granary of the island.

5 M. *Bicocca* (p. 377), junction for Girgenti and Palermo (R. 30). — Before reaching (10 M.) *Passo Martino* we cross the *Simeto (Symaethus)*, on the S. bank of which lay the ancient town of *Symaethus*, to which belonged a large necropolis discovered in the Tenuta Turrazza here. Farther on the *Gurnalunga* is crossed. Lower down these two rivers unite to form the *Giarretta*. In winter the whole plain is frequently under water. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground. Tunnel.

15 M. Valsavoia.

From Valsavoia to Caltagirone, $41^{1}/_{2}$ M., railway (three trains daily) in $2^{1}/_{2}$-3 hrs. (fares 3 fr. 80, 2 fr. 80, 1 fr. 60 c.). — On the left lies the Lago di Lentini (p. 431). — 6 M. *Leone*.

$8^{1}/_{2}$ M. *Scordia*, noted for its fine oranges. A motor-diligence plies from Scordia to ($8^{1}/_{2}$ M.) *Palagonia*, a small town mentioned in antiquity, once the property of the naval hero Roger Loria. About $4^{1}/_{2}$ M. to the W. of it, near *Favarotta*, to the N. of the highroad to Caltagirone, is situated the **Lacus Palicorum** *(Lago dei Palici* or *Lago Fittia)*, generally ca. 500 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures *(fratres Palici)* in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft. and the whole surface is agitated as if boiling. Small birds are suffocated in attempting to fly too near the surface across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The Dii Palici were believed to be sons of Zeus and the nymph Thalia. A temple was accordingly erected here, to which the pious flocked from all quarters, but every vestige of it has now disappeared. At no great distance from this spot, on the rocky plateau now known as *'I Cavoni'*, Ducetius founded the town of *Palica* in B.C. 453, but it seems to have been destroyed shortly afterwards by the Syracusans.

$13^{1}/_{2}$ M. *Fildidonne*. — 18 M. *Militello* was rebuilt after the earthquake of 1693; in the church of San Giovanni is a portrait in relief of Pietro Speciale, by Francesco Laurana, and in Santa Maria Nuova there is an altar of the school of Andrea della Robbia. — $20^{1}/_{2}$ M. *Minéo*, the ancient *Menae*, founded by Ducetius and taken by the Saracens in 840. — $25^{1}/_{2}$ M. *Vizzini-Licodia*. Vizzini (1970 ft.) lies on a hill, 3 M. to the S.E. of the railway; the churches of Matrice and dei Cappuccini each contain two paintings by Filippo Paladino, while the church of the Minori Osservanti has a statue of the Virgin by Gagini (1537) and a Madonna by Antonello da Saliba (1509). In the church of Santa Maria dei Greci is a triptych said to have been brought from Greece in 385 A.D. — 33 M. *Grammichele*.

41½ M. **Caltagirone** *(Albergo-Ristorante Trinacria)* is regarded as the most civilized provincial town in Sicily (41,527 inhab.). It was founded by the Saracens on the site of an earlier town. Although 2000 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty flight of steps ascends to the old *Castle*, with the Ex-Matrice. The churches of *San Giacomo* and *Santa Maria di Gesù*, outside the town, contain various works by the Gagini. The local noblesse is zealous in promoting public education. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians and Calabrians in their national costumes. The town commands a magnificent panorama. To *Assoro* and *Castragiovanni* viâ *Piazza Armerina*, see p. 376.

The train now approaches the *Lago di Lentini* or *Biviere*, which in antiquity had a circumference of only four stadia or about 800 yds., though now it is the largest lake in Sicily, with a circumference varying from 9½ to 12½ M. The variation is due to a change (probably caused by an earthquake) in the course of the river Trigona, which now flows into the lake. This lake is usually swollen in winter, when it is frequented by countless waterfowl, while in summer its exhalations poison the atmosphere (Lentini is therefore to be avoided as a sleeping-place).

18 M. *Lentini*. The town is about 1¼ M. from the station.

Lentini *(Albergo Centrale*, with trattoria, well spoken of), a town with 16,307 inhab., the ancient *Leontini*, one of the earliest Greek settlements in Sicily and the only one not on the coast, was founded, simultaneously with Catana, in B.C. 729, by colonists from Naxos, on the site of a fortress of the Sikeli. A century later it was under the rule of Panætius, who is said to have been the first tyrant in Sicily. After another century the town became subject to the tyrants of Syracuse, who transferred hither the populations of Naxos and Catana (pp. 408, 417). Leontini afterwards regained its independence and at the beginning of the Peloponnesian war the inhabitants, by means of Gorgias, the great orator and sophist, who was a native of Leontini (480-380), persuaded the Athenians to intervene in the quarrels of the Sicilians. Leontini, however, remained subject to Syracuse. The town was taken by Marcellus in 214. Under the Romans it was of little importance. Polybius describes the situation of the town; it appears to have lain to the S.W. of the present town, and not where the local topographers usually place it. The Saracens gained possession of it at an early period (847). The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini* (620 ft.), a poor town with 8604 inhab., founded by Charles V. (whence the name).

From Lentini, or from Augusta, a visit may be paid to the Sikelian tomb-caverns of *Pantalica* (p. 432); carriage there and back in one day 25 fr.

We now turn to the E. towards the coast, following the valley of the *San Leonardo* (the *Terias* of the ancients), which we afterwards cross. This river, now an insignificant stream in a shallow valley bounded by limestone hills, was down to the 12th cent. navigable for sea-going vessels as far as Lentini. — 23½ M. *Agnone*. To the left the so-called *Pantano*, a marshy pond, becomes visible. The line skirts the lofty coast. — 31 M. *Brucoli*. At the mouth of the *Porcheria* (the ancient *Pantacyas*) lay *Trotilon*, one of the earliest Greek settlements in Sicily. — We descend in a wide curve, passing numerous salt-works (p. 354).

35 M. **Augusta** (Lloyd's Agent, *P. A. Guida*), a fortified seaport in a situation similar to that of Syracuse, with 16,159 inhab., was founded by Frederick II. in 1232, and peopled with the inhabitants of Centuripe (p. 377), which was destroyed in 1233. It occupies the site of the ancient *Xiphonia*. The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who had been sent by the Dutch Republic to the assistance of Spain. De Ruyter died of his wounds the same day at Syracuse. In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, to the E. of Augusta, to the *Capo Santa Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia* (see above), *Megara Hyblaea* (see below), and *Alabon*.

39 M. *Megara Iblea* is so called from the site of *Megara Hyblaea*, which lies about $^2/_3$ M. to the S., beyond the Fiume Cantera. The latter was founded in B.C. 728 by Megarean colonists, destroyed by Gelon in 482, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse. Relics of the fortifications of the 6th cent. B.C. are still extant. On the hills to the right lies the small town of *Melilli* (985 ft.; Alb. Centrale; diligence from Priolo in 2 hrs.), with numerous Sikelian tombs. The famous Hyblæan honey was produced here. An interesting festival is held at Melilli at the end of April or beginning of May, when a vast concourse of people assembles to offer thanks to St. Sebastian for the miraculous cures effected by him. — From Melilli the diligence goes on to the W. to ($2^2/_3$ hrs.; $6^2/_3$ hrs. or 21 M. from Syracuse) *Sortino* (1435 ft.; Roma; Pace), the ancient *Xuthia*. About 2 M. to the S.E. of this point is the so-called 'cave-town' of *Pantalica*, consisting of several thousand tomb-chambers of the 14-9th cent. B.C., cut in the cliffs of the Anapo valley. One of the caves appears to have been adapted as a Byzantine chapel, and there are other traces of human habitation as late as the 14th cent. (comp. pp. 380, 447).

$43^1{}_2$ M. *Priolo-Melilli* (see above), near the village of Priolo. To the left, connected with the mainland by a narrow isthmus, is the peninsula of *Magnisi* (lighthouse), the ancient *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are situated here.

About $1^1/_2$ M. from Priolo, and visible from the railway (left), stands the *Torre del Marcello*, probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

To the right appears the hill with the village of Belvedere and the signal-station (p. 445). The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace

graph Anstalt von Wagner & Debes, Leip

which extended from Belvedere to the E. and bore the N. Dionysian town-wall (p. 444). It crosses the wall and beyond (49½ M.; stat.) the ravine of *Santa Panagia*, at the foot of which are important tunny-fisheries (*tonnara*, comp. p. 465), runs eastwards to *Capo Santa Panagia*, and then along the E. slope of the terrace, finally through a deep cutting. We do not emerge from the rocks until just before reaching Syracuse. To the left we have a fine view of the sea and the modern town. To the right, above, is the Capuchin Monastery with its latomia.

54 M. *Syracuse.*

40. Syracuse.

Railway Station (comp. the Map, p. 440; *Café*, plain) lies about 1 M. to the W. of the town; one-horse cab 65 c., two-horse 1 fr. 50 c., at night 90 c., 1 fr. 90 c.; luggage over 55 lbs. 25 c., over 1 cwt. 50 c. The *Harbour Station* (Pl. A, 1), to which the express train runs on, is of moment only to through-passengers for Malta.

Arrival by Sea. The steamers anchor at Porta Marina (*Scalo*, Pl. A, 2), near the landing-stage; embarkation or disembarkation 50 c., with luggage 1 fr.

Hotels in the modern town, occupying the island and the mainland opposite; the first-class houses have central heating, and all have electric light; comp. p. xx. *Kockel's Grand-Hôtel Villa Politi (*V. P.* on the Map at p. 440), on the mainland (ferry, see p. 434), finely situated, with garden in and around the Latomia de'Cappuccini (p. 446), R. 4-8, B. 1½, déj. 3½, D. 5, pens. 10-16, omn. 1½ fr., open Sept. to end of May; *Hôtel des Etrangers (*Casa Politi;* Pl. a, B 4), newly built, in a fine situation on the W. side of the island, near the Fountain of Arethusa, with lift, winter-garden, and terrace overlooking the public gardens and the sea, R. 3½-8, B. 1½, déj. 3½, D. 5, pens. (after 3 days) 8-15, omn. 1 fr., open the whole year round; *Grand-Hôtel (Pl. b; A, 2), Piazza Mazzini, close to the busy harbour, with the dépendance *Villa Giulia*, near the Tomb of Archimedes (p. 444), R. 3-6, B. 1½, déj. 3½, D. 4½ (incl. wine déj. 4, D. 5), pens. from 8 or 10, omn. 1 fr., open the whole year round. — Second class (all plain): Roma (Pl. e; B, 3), Via Roma 64, behind the cathedral, R. 1¾-3, pens. 7-8 fr. (incl. wine), with frequented trattoria, well spoken of; Firenze (Pl. f; B, 3), Via Roma 73, next the post-office, R. from 1½ fr., with trattoria, very fair; Cavour (Pl. d; A, 2), Via Savoia, behind the Dogana, with trattoria, R. 1½-3, pens. 6-8 fr.; Savoia (Pl. h; B, 2), Piazza Archimede, with trattoria, R. 1-3, pens. 6½ fr.; Vermouth di Torino (Pl. g; B, 4), next the museum, with trattoria.

Pensions. *Internationale* (Pl. k; A, B, 3), near the museum, with fine view, pens. 6-9 fr., good; *Bellevue*, near the Tomb of Archimedes (p. 444), pens. 6 fr., with restaurant, well spoken of.

Restaurants. *Roma*, *Firenze*, *Savoia*, see above. — The wine of Syracuse is famed. The finest sorts are *Moscato* and *Isola Bianco*. Among the favourite varieties of fish are the *Rivetto* (large, but delicate), *Salamone*, *Dentice* (so called from its large teeth), and *Palamita* (resembling salmon).

Cafés. *Croce di Savoia*, Piazza del Duomo; *Unione*, Via Maestranza 25.

Cabs (tariff of 1905; night-fares from ½ hr. after sunset till daybreak; bargaining advisable). Between the station and the town, see above. — Drive in the town (incl. the Marina), with one horse 40 c., with two horses 1 fr.; at night 70 c. or 1 fr. 50 c. — Per hour 1½ or 2½ fr., at night 2 or 3 fr.; each additional half-hour 60 c. or 1 fr. and 80 c. or 1 fr. 30 c.; per half-day (daybreak till midday or midday till ½ hr. after sunset) 5 or

10 fr., per day 10 or 20 fr. For the longer drives carriages should be hired in the Piazza del Duomo; at the hotels, charges higher. Cheaper rates may often be obtained.

Boats. To the Cyane (p. 447) 7-10 fr.; to the mouth of the Anapo only, 1½-2 fr. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or (immediately to the right of the first bridge) across the small harbour to the N., 10 c.; pedestrians thus effect a considerable saving of time. — To the coast of the Achradina, see p. 447.

Steamboats of the *Società Nazionale di Servizi Marittimi* (office, Via Ruggiero Settimo 38, Pl. A 2) to Catania and Messina, see p. 415: to Terranova, Licata, Girgenti, etc., see pp. 377, 358; to Malta, see p. 471; of the *State Railways* to Naples, see p. 281; of the *Hungarian Steamship Co.* '*Adria*' (agents, Gaet. Bozzanca e Figlio) to Malta, see p. 471; of the *North German Lloyd* to Alexandria or Bizerta and Marseilles (3 days), etc.

Sea Baths at the Passeggiata Aretusa.

Post Office (Pl. 11; B, C, 3), Via Roma. — **Telegraph Office,** Piazza Savonarola (Pl. C, 4; N.E. side). — Diligence to Palazzolo, see p. 382.

British Vice-Consul, *Joseph Lobb.* — **Lloyd's Agents,** *G. Bozzanca e Figlio.*

English Church Service in winter.

The Tourists' Aid Society *(Comitato pel Movimento dei Forestieri)*, in the Palazzo Municipale (Pl. 7; B, 3), gives information and help to strangers.

The Climate of Syracuse, to which Cicero's description quoted at p. 287 especially applies, is mild, equable, and dry. The temperature of both summer and winter is moderated by the proximity of the sea, but the city is exposed to all the winds that blow.

Attractions. If the traveller has one day only at his disposal, he should devote but a few hours to the modern town (Cathedral, Museum, Fountain of Arethusa and the grounds adjoining it on the N., see pp. 437 et seq.), while the rest of the day may be spent in the ancient city. He should not omit to visit the Greek Theatre at sunset. The chief points of the ancient town (which may be visited by carriage in 3-4 hrs., if Fort Euryelus, p. 444, and the Olympieum, p. 448, be omitted) are the Latomia de'Cappuccini (p. 446), San Giovanni, with its crypts and catacombs (pp. 446, 447), the Amphitheatre, the Altar of Hiero, the Ear of Dionysius (pp. 442, 443), the Grotta dei Cordari (p. 443) and the Greek Theatre, with the Nymphæum and the view from it (p. 443). Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the Fountain of Cyane (p. 448). There are many pleasant walks in the neighbourhood, and with the aid of the map and the following directions the most interesting points may be found without a guide. Bread and cheese and also good wine are obtained in the numerous osterie.

Syracuse, Ital. *Siracusa*, at one time the most important town in Sicily, and indeed the largest of all the Hellenic cities, now contains 27,352 inhab. only. It is situated on an island close to the coast, and is the seat of a prefetto and an archbishop. In the height of its prosperity Syracuse contained no fewer than 500,000 inhab., and it covered a large tract of the lofty coast to the N.W. The bay to the W. of the town is the *Porto Grande*, the entrance to which between the S. end of the island and the opposite promontory, the ancient *Plemmyrium*, is 1300 yds. wide. The N. bay is known as the *Porto Piccolo*. The romantic situation of Syracuse, the memory of the famous engagements that have taken place beneath its walls, and its important archæological remains combine to render it one of the most interesting points in Sicily.

Syracuse was founded in B.C. 734 by Corinthians under *Archias* on the island of Ortygia, where a Phœnician settlement had probably been established at an earlier period. Owing to the fertility of the soil the colony rapidly rose to prosperity, and within 70 years after its establishment founded colonies of its own. The final issue of the contests carried on with varying success between the nobles and the people was that *Gelon* in 485 extended his supremacy from Gela to Syracuse, to which he transferred his residence. He contributed in every respect to the aggrandizement of the city, and after he had in conjunction with Theron defeated the Carthaginians at Himera in 480 the golden era of the Greek supremacy in Sicily began. During a long series of years the fortunes of the whole island were now interwoven with those of Syracuse. Gelon, who reigned for seven years only, was, after his death in 478, revered as a demigod and the 'second founder of the city'.

He was succeeded by his brother *Hiero I.*, whose rule was characterized by the same energy and good fortune. He defeated the formidable Etruscans (p. 121) near Cumæ; and at his court *Æschylus*, *Pindar*, *Simonides*, *Epicharmus*, *Sophron*, and *Bacchylides* flourished. After a reign of 11 years only he was succeeded by *Thrasybulus*, the youngest of the three brothers. Notwithstanding his army of 15,000 mercenaries Thrasybulus was banished from the city in 466, and a *Democracy* was established. In the conflicts with the Sikelian prince Ducetius and the Acragantines the army of Syracuse maintained its superiority, and the supremacy of the city gradually extended over a great part of the island.

Syracuse was afterwards reduced to great extremities by the Athenians, whose aid had been invoked by the Egestans. In B.C. 415 the Athenians sent a fleet of 134 triremes to Sicily under *Alcibiades*, who was soon recalled, *Nicias*, and *Lamachus*, hoping to conquer the island and thus extend their supremacy over the western Mediterranean. At first they were successful, especially in the summer of 414, when they stormed the loftily situated Epipolæ, erected a rampart *(Labdalon)* on the N. side, and almost entirely surrounded the city with a double wall, extending from the bay of Trogilus to the great harbour. The beleaguered city was on the point of capitulating when the Spartan *Gylippus*, who had landed on the N. side of the island with a small army, came to its relief. He succeeded in making his way past the Athenian wall at its N. end, where it had not been completed, and by erecting a strong transverse wall he preserved this opening and cut off the Athenians from their communications to the N. With his aid the citizens gradually recovered strength and in 413 gained possession of the *Plemmyrium*, the promontory at the entrance to the harbour opposite Ortygia, and then occupied by Nicias. Once more, indeed, the nautical skill of the Athenians enabled them to defeat the Syracusan fleet off the harbour, and they erected a trophy on the small island of La Galera below the Plemmyrium; but this was their last success. In another naval battle the Syracusans were victorious, while the prospects of the Athenians were but temporarily improved by the arrival of *Demosthenes* with auxiliaries. His desperate night-attack on the Syracusan transverse wall from the N.W. was repulsed with great slaughter. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was delayed by an eclipse of the moon (Aug. 27th, 413) and by the superstition of Nicias. The Syracusans then resolved to endeavour to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of vessels, anchored and connected by chains across the entrance, 8 stadia in width. The decisive encounter so graphically described by Thucydides now approached. The two land-armies were stationed on the bank of the harbour and stimulated the combatants by loud shouts, whilst the fluctuating tide of success elicited alternate expressions of joy and grief, resembling the surging of a dramatic chorus. The Athenians were overpowered. On the following day the crews refused to

attempt again to force a passage, and on the third day the retreat was commenced towards the interior of the island, in the direction of the high-lying plain of S. Sicily. To the W. of *Floridia*, however, the pass was obstructed (comp. p. 382), and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. Demosthenes with 6000 men was compelled to surrender, and after a fearful struggle on the *Assinarus*, near Noto, Nicias met with the same fate. Few escaped. The generals were executed, and the prisoners languished for eight months in the Latomiæ, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of Euripides. Thus was the power of mighty Athens shattered against the walls of Syracuse, never again to recover its ancient prestige; and Thucydides justly observes that 'this event was the most important which befell the Greeks during this war (the Peloponnesian), or indeed in any others in Greek history which are known to us'.

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. Himilco, who besieged the city from the Plemmyrium and the Olympieum, was fortunately driven away by a pestilence in 396. Dionysius then chastised the allies of the Carthaginians, and fortified, extended, and greatly embellished the city. He converted Syracuse into a royal residence with temples, treasuries, arsenals, and forts. His sway embraced the greater part of Sicily and Magna Græcia, and his influence in the affairs of Greece itself was so great that he was regarded as the most powerful prince of his time next to the King of Persia.

His son *Dionysius II.* possessed neither the vices nor the virtues of his father. In 356 he was banished by his uncle Dion, the friend of Plato, and again, after his return to the city on the assassination of Dion (in 354), by *Timoleon* in 343. The latter re-established the republic and introduced new Greek colonists. After his death in 336 the independence of the Syracusans again began to decline.

In 317 the tyrant *Agathocles* from Thermæ (Termini) usurped the supreme power, and he retained it until his death (by poison) in 289. He was a talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage Hamilcar attacked Syracuse (310), but unsuccessfully. The sway of Agathocles extended to Lower Italy also. On his death the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny. Hicetas was assassinated in 279, and his murderers invited *Pyrrhus* of Epirus, son-in-law of Agathocles, from Italy, who arrived in 278 and conquered nearly the whole island. He gave dissatisfaction, however, to the Syracusans, and returned to Italy in 276.

On the departure of Pyrrhus the general *Hiero II.* became king, and under him Syracuse enjoyed its last period of prosperity (275-216). *Theocritus*, the father of bucolic poetry, and *Archimedes*, the mathematician, both natives of Syracuse, were among the eminent men who lived at his court. He was unable, however, to wrest Messana from the Mamertines, who threw themselves upon the protection of Rome. In the First Punic War Hiero at first took the part of the Carthaginians, but afterwards entered into a treaty with the Romans, whose faithful ally he remained for the rest of his life.

Hieronymus, Hiero's successor, allied himself with the Carthaginians, and after his assassination the city was held by Carthaginian agents. It was therefore besieged by *Marcellus* in 214-212, and was defended against his attacks on the N. and from the sea by Archimedes (see above), with his instruments of war. During the celebration of a festival some of the bravest Romans scaled the walls of Tyche (by the Trogilus harbour) and, proceeding along the summit, captured the *Hexapylon*, which had been

erected by Dionysius. *Tyche*, *Neapolis*, and the *Epipolae* thus fell into the hands of Marcellus, but the island and the Achradina were not yet overcome. Whilst he was attacking the Achradina in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the Arethusa. The city was plundered, and Archimedes was slain by a soldier who did not know him. The island, which since the erection of the Achradina had been connected with the mainland, was again separated, and united with it by a bridge only, while the Syracusans were forbidden to inhabit it.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. Cicero, indeed, describes it as the 'largest of Greek, and the most beautiful of all cities', but this was little more than an echo of the testimony of earlier writers in happier days. It was so reduced by the civil war between Pompey and Octavian that the latter found it necessary to repeople it with a new colony. The *Apostle Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition St. Peter is said to have sent St. Marcian hither from Antioch in the year 44 for the purpose of preaching Christianity.

Belisarius took Syracuse in 535 and made it the capital of the island, and under *Constans II.*, in 663-668, it was even the seat of government of the Byzantine empire. It was conquered in 878 by the Arabs (p. 294) and in 1085 by the Normans, but remained at this period of no importance.

In 1837 the Neapolitan government transferred the prefecture from Syracuse to Noto, but in 1865 the city again became the capital of a province. In spite of the great superiority of its harbour Syracuse has had to yield to Catania in commercial importance; it is now beginning, however, to recover a little of its ancient prominence, and the 20th century has been so far marked by a great revival of building activity.

A few only of the attractions of Syracuse lie within the modern town, most of them being situated on the rocky plateau to the N.W., the site of the extensive settlements of the ancient city.

I. MODERN SYRACUSE.

The present town, as already stated, occupies the island of *Ortygia*, which formed but a small part of the site of the ancient city. The town is now lighted by electricity, but its narrow and irregular streets still retain their mediæval cachet. It is traversed lengthwise by two somewhat winding main streets, intersected by a third, the Via Maestranza. The Piazza del Duomo, made picturesque by the baroque façade of the church (18th cent.), the *Municipio* (17th cent.), and the palace (18th cent.), adjoins the Via Cavour, the westernmost of the two long streets.

The **Cathedral** (Pl. 5; B, 3), restored after the earthquake of 1693, stands on the site of a Doric temple of the best period, of which the columns with their capitals and the entablature with its triglyphs are still seen projecting on the N. side of the church. The shafts of the columns are 28 ft. in height and 6½ ft. in thickness. This was probably the *Temple of Minerva*, which Cicero in his speech against Verres describes as a sumptuous edifice con-

taining the most costly treasures of art. The temple was a peripteral hexastyle on a basement of three steps, about 61 yds. in length and 24 yds. in width. Of the thirty-six columns (6×14) there are still visible in the interior of the church one on each side of the chief portal, eight on the N. side, and nine on the S. side (the upper part only of the last visible). The foundations were laid bare in 1910, under the choir, by Prof. Orsi (see below). The pilasters between the nave and aisles are remains of the ancient cella-walls. The font at the beginning of the N. aisle, formerly in San Giovanni (p. 446), consists of an antique marble cratera with traces of a Greek inscription, borne by bronze lions. Opposite the font is an early-Renaissance portal. The Cappella di Santa Lucia, in the S. transept, contains a silver statue of the saint, 5 ft. high (17th cent.), which is shown on her festival (Dec. 13th).

The ***Archæological Museum** (Pl. 8; B, 3, 4), nearly opposite the chief entrance of the cathedral, is open daily (9-3 from Oct. to June, 8-2 in July, Aug., & Sept., on Sun. 10-1; adm. 1 fr., on Sun. free). Director, *Professor Paolo Orsi.*

Ground Floor. Room I. To the right: Christian inscriptions, including one of the 5th cent. (No. 21,213 to the left of the entrance) with a mention of St. Lucia; *Sarcophagus of Adelfia, found in the catacombs of San Giovanni (p. 447), with scenes in relief from the Old and New Testaments and dating from the 5th cent. A.D. In the centre, a Byzantine capital. — In the adjoining Room II, Mediæval objects and Renaissance works. By the right wall, Statue of the Madonna by Dom. Gagini (15th cent.). Opposite the entrance is a Renaissance sarcophagus, with the recumbent statue of the deceased, from San Domenico (1496); above, Norman mosaic from San Giovanni. — Room III (left). Greek inscriptions, including the bases of statues of Hiero II. and Gelon II. (Nos. 6489 & 16,109) and archaic inscriptions from Megara Hyblæa. Room IV. Sarcophagi and cinerary urns from Syracuse, Megara Hyblæa, and Centuripe; a large sarcophagus with bands of ornamentation, dating from the 6th cent. B.C. — Room V. Architectural fragments; in the middle, upper part of a stele in the form of a temple; by the wall to the left, handsome limestone capital from Megara Hyblæa; lion's head from a fountain; fine Corinthian capital, with traces of painting. In a glass-case are terracottas with fine embossed work. — Room VI. Roman portrait-statues. Also, by the right wall, Hellenistic statues of Hygieia (No. 21,687) and Pluto (No. 21,686). In the centre, fine fragment of a statue of an ephebos (No. 23,624; 5th cent. B.C.); richly decorated sarcophagi of terracotta from Gela (6-5th cent. B.C.). By the exit, Æsculapius (No. 696), a Hellenistic work. Fine view from the balcony. — Room IX (adjacent on the right). Cast of the charioteer of Delphi (5th cent. B.C.). — Room VII. Greek sculptures. Near the entrance, Egyptian seated figure dating from the 7th cent. B.C. On the back-wall, 836. Very early and much damaged *Relief* from Megara Hyblæa, representing a kneeling warrior. Farther on, to the right, 693. *Head of Zeus*, found near the Altar of Hiero; 837. Greek tomb-relief of a boy and a man (lower half). By the right wall, square base with reliefs, from the Greek theatre; 695. *Statuette of a Woman.* — Room VIII, to the left of R. VI, contains a **Statue of Venus Anadyomene*, with a dolphin by her side, an excellent Hellenistic work, found by March. Landolina in 1804, preserved almost entire except the head.

First Floor. The landings and gallery of the staircase, the vestibule (Room XI), and the rooms to the right (XVII, XVIII, XIX) are devoted to the *Prehistoric Collection* (comp. p. 297). The greater part of this

collection is composed of clay vessels, flint knives, and bronze weapons by means of which it is possible to follow the development of Sikelian civilization, under Ægean and Greek influences, from the 15th to the 5th cent. B.C. Room XIX contains also the *Antiquarium*, consisting of two glass-cases with small objects of various periods.

Room XII, to the left of the vestibule, contains a rich collection of vases from Greece and Magna Græcia (especially Corinthian and Attic vases from Acræ, Lentini, Syracuse, and Megara Hyblæa). Here are also the entire contents of graves from Megara Hyblæa and the Necropoli del Fusco at Syracuse. — Room XIII (left). By the walls, beautiful red-figured vases from Gela and Camarina (5th & 4th cent. B.C.); in the middle, fine vase by Polygnotus (signed) and bronzes from Gela and Camarina. Farther on, an excellent **Collection of Coins* of ancient Sicily, comprising some fine specimens of the dekadrachma, signed by the artists, Cimon and Euænetos. Returning through R. XII, we reach —

Rooms XIV, XV, & XVI, which contain a rich collection of terra-cottas, including masks, heads, statuettes, architectural ornaments, and votive offerings from Syracuse, Centuripe, Grammichele, Gela, and Camarina. In R. XIV are female heads from Syracuse (Cab. II); in R. XV small statuettes from Centuripe, resembling the Tanagra figurines, and also fragments of large vases, from the same source, with traces of painting and gilding. In the centre of the room, No. 14,366. Archaic seated figure of a woman; 16,081. Beautiful double head (Ceres and Proserpine?).

The museum possesses also a small collection of paintings (incl. an authentic work by Antonello da Messina), which is exhibited, along with other mediæval and modern articles, in the *Palazzo Bellomo* (see below). There are also objects from Lokroi (p. 271; architectonic terracottas, painted terracotta slabs of the late-archaic period, objects of the Sikelian period) and from Croton (p. 269), intended for the museum at Reggio (p. 279). Admission is obtained by permission of the directors of the Museum.

From the S. angle of the Piazza del Duomo the Via Maniace leads in 3 min. to the celebrated **Fountain of Arethusa** (Pl. B, 4, 5), which has been enclosed in a semicircular basin, adorned with papyrus-plants. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into this fountain. The water is now salt, the result of an earthquake. The gate is opened, if desired, by the custodian (20-30 c.). — In the Via Capodieci, leading E. from the Arethusa, stands, near the S. end of the Via Roma, the *Palazzo Bellomo* (Pl. 16, B 4; 15th cent.), restored by the Museum authorities (see above).

The S. extremity of the island is occupied by the *Castello Maniace*, a castle of the Hohenstaufen, which was originally built about 1239 but has been entirely modernized with the exception of the Gothic gate and one window in the S.W. wall. The interior is inaccessible.

The Passeggiata Aretusa (Pl. A, 3, 4), extending to the N. from the Arethusa spring, and the tree-planted *Foro Vittorio Emanuele* afford a pleasant walk and a view of the harbour and Mt. Ætna. In the grounds at the beginning of the Passeggiata, adjoining the Capitaneria del Porto, is a marble *Statue of Archimedes* (p. 436) by Giuseppe Villa, erected in 1905. The burning-glass and the screw refer to his inventions.

The ruins of a so-called **Temple of Diana** (Pl. 15, B 1; key kept opposite, at the barber's, Via Diana 3; fee), in the Via Diana, are more probably those of a temple of Apollo. Excavations under-

taken near the two mutilated columns still bearing their entablature have brought to light the front part of a most remarkable Greek temple. This was a peripteral hexastyle of unusual length and must have been flanked by at least 19 columns on each side. Its erection is referred to the beginning of the 6th century. A very early inscription on the highest step of the basement, unfortunately much mutilated, is supposed to refer to this event and to its dedication to Apollo, whose name it contains.

The other antiquities in the town (remains of baths, etc.) are of inferior interest. Among the remaining examples of mediæval architecture the most interesting are the *Palazzo Montalto* (Pl. 10; B, 2), with its beautiful Gothic windows (1397); the *Palazzo Interlandi*, Via Gelone 85 (Pl. C, 2; 15th cent.); the *Palazzo Bucceri*, in the Piazza Archimede, with its fine windows, and the court to the S. of it in the house with the clock, to the left of the Banca d'Italia (Pl. 2; B, 2); the *Porta Marina* (Pl. A, 2), with Hispano-Saracenic ornamentation (16th cent.); the simple portal (1501) of the neighbouring *Chiesa dei Miracoli* (Pl. 20); the rose-window of the church of *San Giovanni Battista* (14th cent.; Pl. 19, C 3).

II. ANCIENT SYRACUSE.

If time permit the traveller should arrange his visit as follows, beginning with Fort Euryelus in order to have an idea of the whole region. Drive by the old road (starting early) to Fort Euryelus (p. 444; ca. 1½ hr.; one-horse carr. 4 fr., there and back 6 fr.; bargain advisable). After ½-¾ hr. spent in visiting the Euryelus we return, either by carriage or on foot, along the shadeless new road, which diverges from the old road at the last bend but one below the Euryelus. It then skirts the old aqueduct, and we may follow it either to the town or directly to the Neapolis, the inspection of which we begin at the amphitheatre (p. 442). We may descend direct from the Euryelus along the old city-wall and the Latomia del Filosofo to the new road (the custodian will show the beginning of this route). At the point where the new road diverges from the aqueduct we may quit the carriage for the sake of the view, following the aqueduct to the high trees between the new waterworks and the Casa dei Gesuiti, and proceeding thence to the S.E., past the Greek theatre, to the Nymphæum (comp. p. 443).

The ancient city of Syracuse, the circumference of which is stated by Strabo to have been 180 stadia (21 M.), consisted of five distinct portions: —

1. The island Ortygia (p. 435), the oldest part of the city.

2. The Achradina, on the precipitous coast to the N. of the island, to which the settlement began to extend probably early in the 7th century. One half of this part of the town was situated on the plateau of limestone-rock, the other half between the plateau and the great harbour, excluding a small portion on the N. bank of the *Small Harbour* (sometimes wrongly called the *Marble Harbour*), with the arsenals, which Dionysius had enclosed with a lofty wall and, along with the harbour, had added to the island. The W. wall of the Achradina (comp. the Map) may still be clearly traced by the remnants which extend S. from the tonnara of Santa Panagia; it probably ended at the N. extremity of the *Great Harbour*, where

SIRACUSA E CONTORNI.

Scala nel 1:50.000

1 ½ 0 1

Chilometri.

Abbreviazioni: *C.*=Casa, *L.*=Latomia.

Ma Finanza
Leon
Tragilas
Staz.
Cº S. Panagia
Cº di S. Panagia
Scala Greca
Hexapylon
Hekatompedon
TYCHE
ACHRADINA
C. Bonanno
C. Annini
V. Gargallo
C. Castolentini
Muro antico
C. Ligreci
C. Moscuzzo
C. Novantieri
Vigna del Palazzo
Grotta Santa
NEAPOLIS
Porto Galermi
C. dei Gesuiti
Temenitis
Nuova Acqua
Necropoli
Portella del Fusco
C. Santoro
NEAPOLIS ROM.
Cimitero com.
Teatro gran.
Casale
Piccoli Tagli
Cappuccini
Spuntoni
Cimit.
S. Giovanni
S. Maria di Gesù
Borgo S. Lucia
C. Fusco
Neropoli Cantoni
S. Nicola
Stazione
Ginnasio Rom.
Porto Piccolo
Le Prigioni
Le Pantanelle
Pozzo di Ingegno
Staz. Porto
Tempio di Diana
Scala
Isola dei Cani
Tempio di Minerva
Font Aretusa
SIRACUSA
C. S. Daniele
Anapo
Ponte Grande
PORTO GRANDE
Castello
Faro
I. due Frazzi
Salina di Siracusa
Pta Caderini
Penisola della Maddalena
Sa Galera

also there were arsenals. Towards the sea this part of the town was defended by a lofty wall. Near Ortygia, and connected with it by the *Pentapylon*, a gateway with five openings, was the *Market Place* ('Agora'; p. 442) where stood the *Timoleonteum*, a gymnasium with colonnades, containing the tomb of Timoleon. It is not easy to determine with equal certainty the limits of the parts of the city which adjoined the Achradina on the W.

3. Tyche, on the N. side, named from a temple of Fortune.

4. The Neapolis, situated to the S. on the terrace above the great harbour, descended during the Roman period to the plain as far as the left side of the road to Floridia; it was named *Temenites* at the time of the Athenian siege. To it belong the *Theatre*, the *Altar of Hiero II.*, the *Amphitheatre*, the *Palaestra*, the *Latomie del Paradiso* and *di Santa Venera*, and the *Street of Tombs*.

5. The plateau, on which the three quarters above described lay, ends on the W. in an acute angle. Here lay the Epipolæ, so named, according to Thucydides, from the fact that it was the highest part of the city. At the time of the Athenian siege it was as yet uncorrected with the city, although not left unguarded (comp. p. 435).

Dionysius I. surrounded these four districts by a *City Wall*, constructed of huge blocks of stone. The N. portion was probably erected about 402. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia ($3^1/_2$ M.) of the wall, but the work was not completed till the year 385. The circumference of the city at that time was 17 M., and $10^1/_2$ M. of the wall still exist.

The whole of the enclosed space could not have been covered with houses, but, every trace of buildings having disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast *Aqueducts* supplied the city, one of which was fed, high among the mountains, by the *Buttigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, 18 M. long, up to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally enters the harbour. The other aqueduct skirts the N. city-wall, sending several branches southwards, as far as the Achradina; it then turns S. and proceeds along the coast. The courses of these channels are traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings *(spiragli)* do not occur for a long way between the Epipolæ and the other parts of the town, we may assume that this space was uninhabited. The Athenians cut off the supply of one aqueduct.

From the N.W. part of the present city on the island of Ortygia we follow the wide new Corso Umberto Primo, which crosses the canal and traverses a new quarter. In 10 min. we reach a circular space or rondel from which three roads diverge. That to the left leads to Noto (p. 380); straight on is the Floridia road (p. 382), which leads to ($^1/_3$ M.) the railway station and Fort Euryelus (see p. 444); to the right is the road to Catania (see p. 442).

a. Western Portion of the Ancient City.

On the drill-ground, which lies between the rondel (p. 441) and the small harbour, we see, at a point about 110 yds. to the N.E. of the rondel and to the right of the road to Catania (see p. 441), an upright column and four bases in a row, probably fragments of the magnificent ancient **Forum** (*Agora;* comp. p. 441).

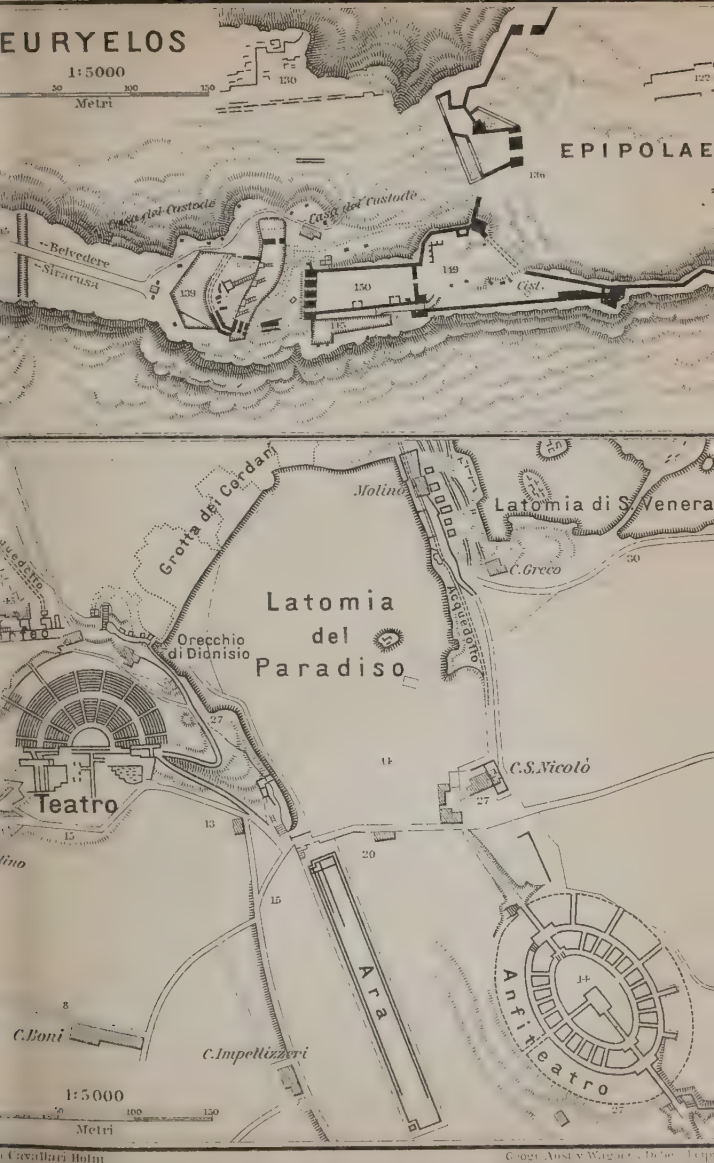
About 250 yds. to the W. of the rondel, on the road to Noto, and about 110 yds. beyond the point where we cross the harbour-railway, some remains were discovered, in 1864, of a Roman **Palæstra** (*Ginnasio Romano* on the Map), with an exedra resembling an odeum on the N.W.; among the ruins are fragments of a handsome entablature. Beyond this is visible the wall of the Roman Neapolis, on the other side of which an ancient street has been discovered.

The road to Catania, from which an avenue leading to the Cappuccini diverges on the right to the N. of the drill-ground (see p. 445), runs to the N. from the rondel, crosses the railway, and ascends gradually. About 200 paces beyond the railway a road leading to the theatre diverges to the left. We follow the Catania road to the N. for $^1/_2$ M. more, till we reach the point where it is intersected by the road leading from the Cappuccini direct to the Greek theatre (ca. $1^1/_4$ M.). Following this latter road to the left we reach (4 min.) the house of the custodian of the piscina and the amphitheatre (50 c.). Adjacent is a *Piscina* (reservoir) of the Roman period, partly covered by the small Norman church of San Nicolò.

About 50 paces farther on, to the left, is the entrance to the **Amphitheatre** (locked; custodian, see above), a Roman structure of the period of Augustus, 153 yds. in length and 130 yds. in width. Numerous blocks of marble from the ancient parapet lie scattered in the arena, bearing inscriptions with the names of the proprietors of the seats which they adjoined; they date, however, from a restoration of the 3rd century. Two canals lead to a basin in the centre.

About 150 paces farther on, to the left of the path, just short of the arch of the aqueduct, is the (locked) entrance to the huge *Altar of Hiero II.*, which is 218 yds. long and $24^1/_2$ yds. wide and originally rose to a height of $34^1/_2$ ft. with a broad terrace halfway up. [The custodian of this altar opens the lower and, if desired, also the upper opening to the Ear of Dionysius (p. 443; 50 c.).] Here probably were sacrificed the 450 oxen, which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

Opposite we overlook the **Latomía del Paradiso,** an ancient quarry hewn in the rock to a depth of 100-130 ft., and now overgrown with the most luxuriant vegetation (hence the name; entr. by the adjacent archway; garden not worth a visit). These latomie, which form one of the characteristics of Syracuse, yielded the material of which the city was built. They were used also as burial-places, and they sometimes formed prisons for captive enemies who were com-


EURYELOS
1:5000
50 100 150
Metri
130
EPIPOLAE
136
Casa del Custode
Casa del Custode
Belvedere
Siracusa
139
150
149
Cist.
Grotta dei Cordari
Molino
Latomia di S. Venera
C. Greco
Latomia
del
Paradiso
Orecchio
di Dionisio
Acquedotto
C.S. Nicolò
Teatro
Ara
Anfiteatro
C. Eoni
C. Impellizzeri
1:5000
50 100 150
Metri

pelled to work in them. On some of the isolated masses of rock traces of the guard-houses of the sentries are said to be still distinguishable(?). — In the W. wall of the Latomia del Paradiso is the *Ear of Dionysius* (entrance to the left, at the foot), a grotto hewn in the rock in the form of the letter S, 210 ft. deep, 75 ft. in height, and 16-36 ft. in width, contracting towards the summit, and possessing very remarkable acoustic properties. It is related of Dionysius that he constructed prisons so arranged that at a certain point he could detect every word spoken in them, even when whispered only, whence this grotto received its name (used since the 16th cent. only). The shape of the grotto is evidently due to the rounding of the adjoining theatre. Farther on to the right, below the W. wall of the quarry is the *Grotta dei Cordari*, so called from the rope-makers who carry on their handicraft here.

The neighbouring **Latomia di Santa Venera** (comp. Plan) has the most luxuriant vegetation, but in other respects hardly repays a visit.

The road then passes under the modern arches of the aqueduct and leads to the right, past an osteria, to the ***Greek Theatre** (5th cent. B.C.). This is hewn in the rock in a nearly semicircular form, 147 yds. in diameter, and was one of the largest Greek structures of the kind. Distinct traces of forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended up to the level of the Nymphæum (see below). The nine *cunei* were intersected by a broad and a narrow *praecinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympios, after whom the different compartments were respectively named. Philistis is supposed to have been the wife of Hiero II., and Nereis to have been his daughter-in-law. The eleven lower rows only were covered with marble. The theatre is seen to best advantage early in the morning or in the afternoon; the hill on which it stands commands a fine *View, particularly towards sunset.

Above the theatre is the so-called *Nymphaeum*, a grotto where one of the water-conduits ends. Inscriptions were formerly inserted in the surrounding walls. To the right of it we obtain a good view of the Latomia del Paradiso. Above, by the light-shaft descending into the largest vaulted grotto of the Nymphæum, is the best spot for enjoying the view mentioned above. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (see above).

From the left side of the Nymphæum the rock-hewn **Street of the Tombs** *(Via delle Tombe)* ascends in a curve for about 165 yds. In the sides are numerous late-Roman cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. The shallow niches contained inscriptions and reliefs.

From this point Walkers may proceed direct to (1½-2 hrs.) *Fort Euryelus* (in the hot season this route is comfortable early in

the morning only). By keeping towards the N.W., in the direction of the high trees between the new waterworks and the dilapidated Casa dei Gesuiti (comp. the Map, p. 440), we reach the ancient conduit, now named the *Acquedotto Galermi*, recognizable by its square air-shafts. By keeping along this to the W. we reach the new road. — The New Road to the Euryelus (carr., see p. 440; those who ascend viâ the theatre should order the carriage to meet them at the Casa dei Gesuiti, see above) first follows the road to Catania, which makes a rectangular bend to the left about 400 paces beyond the spot where we left it to visit the theatre. Immediately to the left beyond the garden at the corner, among other late-Roman rock-graves, is one with a Doric façade, erroneously called the *Tomb of Archimedes*. About 7 min. farther on, where the road to Catania turns to the right, the Euryelus road diverges to the left and leads across the desolate plateau, skirting the above-mentioned conduit and with it finally joining the old road. To the left we enjoy a view over the plain in which lay the *Roman Neapolis*, with the sumptuous temples of Demeter and Persephone erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the height which we now traverse were the *Ancient Neapolis* and *Temenites;* and within the latter stood the Temenos (consecrated precinct) of Apollo, with the statue of the god, afterwards removed to Rome by Tiberius. At the point where the new road crosses the wall of Dionysius (ca. $^1/_2$ M. before its junction with the old road) those who do not shrink from a little climbing may quit the carriage and ascend, to the right (backwards a little; no path), the *Bufalaro* hill, from the quarries of which Dionysius procured stone for the city-wall. It was here that the tyrant is said to have confined Philoxenus for having disparaged his verses (thence named *Latomia del Filosofo*). Climbers then skirt the wall to the Euryelus. — The somewhat longer Old Road (carr., see p. 440), starting at the rondel (p. 441), coincides at first with the road to Floridia. Beyond the railway station (in the *Contrada del Fusco*, where there is a large ancient necropolis) it crosses the railway, and farther on the road to Canicattini diverges to the left. To the right is the cemetery, beside which a long wall, 20 ft. in breadth, has been exhumed; this was either the support of a road or part of the wall of Dionysius. About $1^3/_4$ M. beyond the rondel the road to the Euryelus quits that to Floridia. It finally passes a mill, close to which the new road joins the old one on the right (comp. the Map), and approaches the fort from the W. in a wide bend.

In the *Casa dei Viaggiatori*, at the point where the road to Belvedere diverges (p. 445), $^1/_4$ M. before the Euryelus, a room in which visitors may obtain refreshments, photographs, and picture postcards is open from Jan. 15th to May 15th.

***Fort Euryelus** (see the Plan at p. 442; adm. 50 c.) stands at the W. extremity of the ancient Epipolæ, where the N. and S.

walls erected by Dionysius I. on the tableland converged. It was erected, likewise by Dionysius, between 402 and 397. It encloses two courts and ends towards the W. in five massive towers flanked with two deep fosses hewn in the rock. The top of the towers affords a good survey of ancient Syracuse and a fine view to the N., including Mt. Ætna, the mountains of E. Sicily, and (farther to the right) the Calabrian Mts. From the first fosse diverge subterranean outlets for sallying purposes, communicating with each other and with the great court behind the towers. Another passage leads to a fort situated on the line of the city-wall farther to the N. In the rocks opposite these apertures are hollows which were probably used as magazines. Some contain inscribed letters or numbers, not yet deciphered.

About 1 M. farther on is the village of *Belvedere* (poor osteria), which lies on the narrow W. ridge extending from the hill of the Epipolæ towards the mountains. Beyond the village rises the *Posto Semaforico* (615 ft.), a hill crowned with a conspicuous telegraph-building (no admission, except to the terrace) and commanding an even finer view than the Euryelus.

The N. side of the Epipolæ is bounded by the remains of the *Wall of Dionysius*, which active walkers may follow (fine views of both land and sea). About $1^1/_4$ M. to the E. of the Euryelus probably stood the Athenian *Fort of Labdalon* (p. 435). The valley below, on the sea, is the site assigned to *Leon*, whence the Athenians stormed the Epipolæ. — Those who drive to the Euryelus and then visit the wall of Dionysius should order the carriage to meet them at the *Scala Greca*, which lies at the point where the road to Catania intersects the wall and perhaps corresponds to the ancient Hexapylon (p. 436). Thence Syracuse may be regained on foot in $1^1/_2$ hr.

The *View from the Scala Greca of the sea and Ætna is one of the finest near Syracuse. In the cliffs at the side are numerous grottoes, several of which have been used as shrines; one, for example, with a rectangular hollow cut in the rock in front of it, was an Artemision. — We may then follow the hills to the right as far as the tonnara of Santa Panagia (p. 433), and skirt the upper margin of the picturesque gorge, overgrown with orange-trees. From the S.E. end of the gorge a fine view of Mt. Ætna is obtained. We then return along the E. boundary of the Achradina, the fortifications of which are still partly traceable (stony and often blind path). This walk (to the Latomia de' Cappuccini) takes $1^1/_2$-2 hrs.

b. Eastern Portion of the Ancient City.

This part of the ancient city consists chiefly of the *Achradina*, remains of the fortifications of which may be traced on all sides. It is separated from the island of Ortygia by the *Small Harbour*, which Dionysius formed by throwing an embankment across the sea, and the narrow entrance of which was capable of being closed.

We follow the avenue to the right from the Catania road to the N. of the drill-ground (comp. p. 442). Those who come on foot from the town may shorten their walk by ferrying across the Porto Piccolo (p. 434; 10 c.). The avenue passes (6 min.) the landing-place of

the boats and leads thence across a railway-cutting direct to the (25 min.) Capuchin monastery (see below). The cross-road, which intersects the railway to the left immediately beyond the landing-place and then trends to the right, traverses the suburb of *Santa Lucia* and reaches (5 min.) the church of **Santa Lucia,** with its conspicuous campanile. This building was erected in the 11th cent. on the spot where the tutelary saint (p. 438) of the town is said to have suffered martyrdom, but has frequently been restored. The W. portal is the only part of the original church still existing.

Over the high-altar, the Entombment of the saint (quite ruined), ascribed to Caravaggio. A subterranean passage from the S. transept leads past an entrance to the catacombs to the octagonal *Cappella del Sepolcro di Santa Lucia*, the old baptistery, which lies in front of the main church and is half underground. It contains a recumbent figure of Santa Lucia, of the school of Bernini. — To the left of the church a road leads to (12 min.) San Giovanni (see below).

Passing to the right of Santa Lucia, and turning to the right again after 10 min., above the old cemetery, we reach the Hôtel Villa Politi (p. 433) and (6 min.) a suppressed *Capuchin Monastery*, now a poor-house. To the right of the monastery is the ***Latomia de' Cappuccini** (adm. 30 c.), one of the wildest and grandest of these ancient quarries. It was probably here that the 7000 captive Athenians languished. In the attractive grounds, which were laid out by the monks, is a monument to Mazzini.

We retrace our steps, but after 6 min., above the cemetery, we go straight on by a low wall, and in 4 min. more reach a road descending from the upper Achradina. Following this road to the left between garden-walls for 5 min. we reach the **Villa Landolina** (last door on the right; visitors knock), situated in a small latomia and containing the tombs of the German poet *A. von Platen* (d. 1835) and other Protestants. — A few paces farther on we reach a road coming from Santa Lucia (see above) and from Santa Maria di Gesù (p. 447); we follow it to the right and turning to the right again after 3 min. we observe the façade of San Giovanni before us.

Those who do not visit the Villa Landolina cross the road mentioned above, which ascends from the Achradina, and follow the cart track in a straight direction. On the right, after 5 min., is the *Latomia Casale* (door No. 63; fee), with beautiful cypresses. — From this point we observe the Catania road and, to the left, the church of San Giovanni. [The entrance is on the S. side. We ring at the door to the E. of the portico. The monk who opens conducts us also to the catacombs (60 c.-1 fr.).]

San Giovanni incorporates the W. portion of the mediæval cathedral, but the present W. façade, remarkable for its rose-window, and the porch (both of the 15th cent.) are all that remains of that building, apart from a few column-bases. The apse of hewn stone, in the garden to the E., dates from an earlier building

(7th cent.). A flight of steps descends from the church to the *Crypt of St. Marcian* (4th cent.). It is built in the form of a Greek cross and has an apse on each side, except on the W., where the steps are. It contains the tomb of St. Marcian (p. 437), who is said to have suffered martyrdom bound to one of the granite columns now placed here. On the walls are the remains of old frescoes.

Near San Giovanni is the entrance to the *Catacombs of San Giovanni* (custodian, see p. 446). — The ***Catacombs** of Syracuse are among the most imposing places of the kind known; they are far larger than those at Rome. The main passage of the Catacombs of San Giovanni, 10 ft. wide and 8 ft. high, stretches from W. to E. through the limestone for a distance of 116 yds. The circular chambers at the ends of the shorter cross-passages, among which the '*Rotonda d'Antiochia*' is the most notable, are a peculiarity of these catacombs. Of the mural decorations few traces are now left. This portion dates from the 4-7th cent. A.D., though there were doubtless passages of some kind there even in the pre-Christian period. — The W. portion of the catacombs in the adjacent *Vigna Cassia*, between the Villa Landolina and Santa Maria di Gesù, dates from the 4th cent.; but the E. portion cannot be much more recent than the *Catacombs of Santa Maria di Gesù*, the oldest in Syracuse, which date from about 260 A.D. (entr. ca. 40 paces to the N.N.E. of the large chimney).

Other early-Christian tombs have been found near Santa Lucia (p. 446), at a point a little farther to the N., and on the E. side of the Achradina (three discovered in 1910; 4-5th cent. or earlier); while about 70 more have been found at Lentini, Ragusa, Melilli, and Canicattini, in the more outlying environs of Syracuse. Early Christian or Byzantine chapels or churches have been noted at Rosolini, Pantalica (p. 432), Priolo, Maccari, and Santa Croce Camerina.

The road from the Cappuccini, which we followed to a point 3 min. short of San Giovanni, crosses the Catania road a few hundred paces to the W. of San Giovanni, and goes on, as mentioned at p. 442, to the Greek Theatre.

When the sea is calm, a pleasant *Excursion by Boat (1½-2 fr.) may be taken to the caverns in the coast of the Achradina, situated beyond the rocky islets of the *Due Fratelli*, between the small harbour and the *Capo Santa Panagia* (the *Grotta di Nettuno* and others).

III. THE OLYMPIEUM AND CYANE.

This excursion takes 3-4 hrs. and is usually made in a boat with 2-3 rowers (to the Cyane Fountain 7-10 fr. and fee). When the sea is rough travellers may prefer to drive to the Ciani. After rowing for a few minutes up the Ciani we pass first under the road and then under the railway, where we change to a smaller boat, which has occasionally to be poled up owing to the narrowness of the upper channel and the thickness of the water-plants. Walkers may ascend by a small embankment on the right bank of the Ciani as far as the papyrus-plants, but the spring itself, on account of its marshy environs, cannot be reached on foot except in the dry season and then only by a circuitous route. — The two columns of the Olympieum (of no great interest) may be visited

either in going or returning. The hill can be approached only on the E., N., or N.W. side, as the ground on the other sides is very marshy. — For the danger of malaria on this excursion, comp. p. xxx.

The road to Noto, which leads to the S.W. of the rondel (p. 441), runs at first near the shore of the Great Harbour, traversing the swamps of *Syraco* and *Lysimelia*. Beyond the 2nd kilomètre-stone ($1^1/_4$ M.) it crosses the *Anăpo (Anapus)*, which falls into the harbour of Syracuse after a winding course of about 16 M. About 110 yds. farther on we cross the lower course of the Ciani (see below), which is canalized and flows into the harbour to the S. of the Anapo.

On a height (60 ft. above the sea) a little to the S.W. of this point, not far from the confluence of the two streams, stands a conspicuous and solitary pair of columns. A rough road leads towards them from the Anapo bridge in 10 min., but before it enters a hollow we take a footpath to the right (one of the boatmen will act as guide). These very mutilated monolithic columns now form the sole remains of the famous **Olympieum,** or temple of the Olympian Zeus, dating, like the so-called Temple of Diana (p. 439), from the beginning of the 6th cent. (peripteral hexastyle; 6 : 17 columns).

As this was a point of strategic importance it was usually made the basis of operations when the city was besieged. In 493 Hippocrates of Gela established his headquarters here. At the beginning of the Athenian siege (415) the Olympieum was taken by Nicias by a *coup-de-main*. At a later period the Syracusans fortified it and surrounded it with a small fortified town *(Polichne)*; but this did not prevent Himilco in 396 and Hamilcar in 310 from pitching their camps here; and in 213 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. — Near the Olympieum were situated the handsome tombs of Gelon and his self-sacrificing wife Damarata. Fine *View of Syracuse.

By proceeding to the S. from the Olympieum and then to the E. in the direction of the *Penisola della Maddalena* (the ancient *Plemmyrium*), we pass the *Ipogeo Gallito*, a rock-tomb of the 2nd or 3rd cent. B.C., and reach the remains of a large circular structure in the district of *Mondio*, in which Prof. Orsi (p. 438) recognizes the tumulus of the Syracusans who fell in the struggle with the Athenians.

The hill on which the Olympieum stands is washed on the W. by the *Cyane Brook (Fiume Ciani)*, the upper part of which is remarkable for the luxuriance of the surrounding vegetation. On both banks, particularly in autumn, rise lofty papyrus-plants, some of them 20 ft. in height, planted by the Arabs and imparting an almost tropical character to the scene. The stream has its source in the **Fountain of Cyane,** the 'azure spring', into which the nymph of that name was metamorphosed for opposing Pluto when he was abducting Proserpine. The clear spring, abounding in fish and bordered with papyrus, is now called *La Pisma*.

From Syracuse to *Modica*, see pp. 381, 380; to *Floridia* and *Palazzolo*, see p. 382.

IV. SARDINIA. MALTA. CORFU.

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	a. From Golfo Aranci to Cagliari. Tempio. Maddalena. Caprera, 453, 454. — From Chilivani to Tirso, 454. — From Macomer to Bosa; to Nuoro, 455. — Excursions from Oristano: Tharros; Milis; Fordongianus, 456, 457.	453
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	c. Iglesias and S.W. Sardinia. Punta San Michele, 463. — Temple of Antas, 464. — From Iglesias to Sant'Antioco, 465.	463
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41. Sardinia.

Steamboats. The most important steamship line for travellers is that maintained between *Cività Vecchia* and *Golfo Aranci* by the state railways (p. xviii). Steamers ply daily from Cività Vecchia (in 8½ hrs. on the odd days of the month, 12½ hrs. on the even; in 12½ and 8½ hrs. respectively in the reverse direction) at 8 p.m. and from Golfo Aranci at 9.30 p.m. (1st cl. fare 15 fr. 50, 2nd cl. 9 fr. 95 c.; restaurant on board). Cab from the station at Cività Vecchia to (ca. 1 M.) the harbour, where steamboat-tickets are issued. 1 fr. Both at Cività Vecchia and at Golfo Aranci the steamers are berthed at the quays. — *Cagliari* also may be reached by good steamers of the Società Nazionale di Servizi Marittimi once a week from *Genoa* and *Leghorn* (in 29¼ hrs.), *Naples* (29¼ hrs.), and *Palermo* (*Trapani;* 27½ hrs.). The interesting course of the Genoa and Leghorn steamers lies past Elba, Pianosa, Monte Cristo, and Corsica; the steamers go on to Tunis (16½ hrs. more). — *Porto Torres* is served twice weekly by a small steamer from *Leghorn (Genoa)*, running on one trip viâ Bastia, on the other viâ Capraia, La Maddalena, Santa Teresa, and Castel Sardo. — The harbours on the *E. Coast* (La Maddalena, Terranova, Golfo Aranci, Siniscola, Orosei, Dorgali, Tortoli, Muravera) are visited by the Genoa and Cagliari steamer once a week, those on the *W. Coast* (Sant'Antioco, Carloforte, Oristano, Bosa, Alghero) by the coasting-steamer from Cagliari to Porto Torres once a fortnight. — Return-tickets, valid for 12 days, for Cagliari, Iglesias, Sassari, and Terranova, may be obtained in Rome. The system of circular tour tickets (p. xvi) applies also to Sardinia.

Sardinia (Ital. *Sardegna*, Greek *Sardo*), situated between 38° 51′ and 41° 15′ N. latitude and separated from Corsica by the Strait of Bonifacio (7½ M. wide), is, next to Sicily, the largest island in the Mediterranean. Its length from N. to S. is 166 M., its breadth from E. to W. 89 M.; area (including the islets off the coast) 9300 sq. M., population (in 1901) 791,754. The mountains, corresponding in direction with those of Corsica,

stretch from N. to S. and cover nine-tenths of the island; their chief formation in the N. portion is granite, in the S. palæozoic slate, generally underlying tertiary rocks, here and there interrupted by extinct volcanoes. The highest summit is the *Punta Lamarmora* (6016 ft.) in the *Gennargentu Mountains*. There are no rivers of importance; the *Temo* at Bosa is navigable for about $1^1/_4$ M. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Several smaller islands lie off the coast: *Asinara*, *La Maddalena*, *Caprera*, and *Tavolara*, to the N.; *Sant'Antioco* and *San Pietro*, to the S.W. Sardinia was once one of the granaries of Carthage and afterwards of Rome, but now a large proportion of the soil is uncultivated, whilst about one-fifth of the area is clothed with forest, chiefly consisting of holm-oaks. The cork-tree also is frequent. Cattle, salt, oil (chiefly from Bosa), ewe-milk cheese, and wine are exported, several different varieties of the last being produced, including a white wine like sherry. Another important article of export is canned tunny-fish; the tunny-fisheries annually produce 1,600,000 lbs., valued at 44,800*l.* (comp. p. 465). The chief exports, however, are the products of the mines, the most important of which are *Montevecchio* (lead), *Monteponi*, *Ingurtosu*, *Gennamari* (lead and zinc), and *Buggerru* (zinc). Silver is produced in *Montenarba*, antimony in *Su Suergiu*, copper in *Correboi*, lignite in *Gonnesa*, and anthracite in *Seui*. In 1903 one hundred and twenty mines, employing 13,000 hands, had an aggregate yield of 208,900 tons, of the value of about 840,000*l.* The malaria (comp. pp. xxii, xxx) renders the low-lying parts of the island, especially those on the coast, dangerous in Sept. and October. The government, however, is exerting itself to diminish this scourge. The natives appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing headdresses leaving only the face uncovered. They protect themselves against the cold N. wind (maestrale) by wearing fleeces (mastruche, sing. mastruca).

The earliest history of the original Sardinians, whose only monuments are the Nuraghi and 'Giants' Graves' (see p. 451), is unknown; their place-names show no kinship with those of the Iberians, the Ligurians, the Corsicans, or the Etruscans. Later there was an immigration from Corsica into N. Sardinia, and the descendants of these aliens (now settled in Sassari, Porto Torres, Sorso, Castel Sardo, and Gallura including Terranova-Pausania and Calangianus) differ from the rest of the Sardinians in costume and dialect. The Sardinian character is grave and dignified compared with that of the vivacious Italians, and they are noted for their chivalric sense of honour and their hospitality. The sparseness of the population (85 per sq. M.), the absence of communications between the different districts, and the perpetual poverty of the island have retarded the development of the inhabitants, 72% of whom are 'illiterate'. The national costume is becoming less common in the towns and in the S. part of the island. The staple food of the inhabitants consists of milk, cheese, and meat (especially 'capretto' and 'agnello'). 'Ricotta', or sweet fresh cheese, and 'fruc', or sour milk, are found in every shepherd's hut ('ovile'). A favourite national dish is 'porchettu', a sucking-pig roasted on a spit.

Besides the Corsican patois spoken in the districts of Sassari and Gallura (see above), the Sardinian language includes three main dialects: the Nuoro dialect in the Circondario di Nuoro, the Campidano dialect in the S., from Cagliari to Oristano and the Gennargentu, and the Logudoro dialect to the N. of the Campidano and Nuoro districts. The Nuoro dialect, especially as spoken at Bitti, is most like Latin. That of the Campidano, in consequence of the long Spanish-Aragonese rule, is impregnated with Catalonian and Spanish elements. Besides these a Catalonian patois is spoken at Alghero and a Genoese at Carloforte and Calasetta. In these dialects many Latin words and forms are retained: e.g. *mesa* = *tavola* (table), *domu* = *casa* (house), *casu* = *formaggio* (cheese),

SARDEGNA
1:1.350.000
C. Capo, F. Fiume, I. Isola, M. Monte, M.te Monti,
N. Nuraghe, P.ta Punta, P.to Porto, R. Rio, V.N. Villa Nova.
Ferrovie
Strade carreggiabili
" per sole Cavalcature
Longitudine del Meridiano di Parigi
Bocche di Bonifacio
I. dell' Asinara
Golfo dell' Asinara
Castel Sardo
Golfo di Terranova
Golfo di Orosei
Tempio
Sassari
Alghero
Ozieri
Monte Acuto
Nuoro
Bosa
Porto Conte
Capo della Caccia
Capo Figari
Capo Coda Cavallo
Capo Comino
Golfo di Congianus
Golfo di Orosei

Golfo di Oristano
Oristano
Golfo di Cagliari
Cagliari
Stagno di Cagliari
Golfo di Quarto
Golfo di Palmas
Iglesias
Carloforte
I. di S. Pietro
I. di S. Antioco
Golfo di Tortoli
Golfo di Bellarista
Bari Sardo
Capo di Bellarista
Capo della Frasca
Stagno di Marceddi
Capo Pecora
Capo Sandalo
Capo Spartivento
Capo Sperone
Porto Pino
Capo di Pula
Pula
Sarroch
Capo Carbonara
Porto Giunco
Villasimius
I. dei Cavoli
I. di Serpentara
Capo Ferrato
Stagno di Colostra
Capo di S. Lorenzo
I. di Chiara
Capo Palmeri
M. Serra di Mare
Capo Sferra Cavallo
Passo di Guadazzoni
Tortolì
Lanusei
Jerzu
Escalaplano
Villacidro
Sanluri
Serrenti
Samassi
Villasor
Villamassargia
Carbonia
Sulcis
Nuraminis
Dolianova
Monserrato
Quartu
Elmas
Assemini
Decimomannu
Oristano
Terralba
Ales
Mogoro
Sardara
Lunamatrona
Senis
Isili
Nurri
Villanova Tulo
Perdas de Fogu
Tertenia
Escalaplano
Ballao
Armungia
Gergei
Mandas
Gonnosfanadiga
Guspini
Arbus
Villacidro
Iglesias
Nebida
Masua
Domus-novas
Monteponi
Villamassargia
Carbonia
Sulcis
Capo Altano od. Giordano
Capo Sandalo
Carloforte
I. di S. Pietro
I. di S. Antioco
Capo Spartivento
Capo Sperone
Porto Pino
Capo di Pula
Pula
Sarroch
Capo Carbonara
Porto Giunco
Villasimius
I. dei Cavoli
I. di Serpentara
Capo Ferrato
Stagno di Colostra
Capo di S. Lorenzo
I. di Chiara
Capo Palmeri
M. Serra di Mare
Capo Sferra Cavallo
Passo di Guadazzoni
Tortolì
Lanusei
Jerzu
Escalaplano
Villacidro
Sanluri
Serrenti
Samassi
Villasor
Villamassargia
Carbonia
Sulcis
Nuraminis
Dolianova
Monserrato
Quartu
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Assemini
Decimomannu
Oristano
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Nebida
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Domus-novas
Monteponi
Villamassargia
Carbonia
Sulcis
Capo Altano od. Giordano
Capo Sandalo
Carloforte
I. di S. Pietro
I. di S. Antioco
Golfo di Tortoli
Golfo di Bellarista
Bari Sardo
Capo della Frasca
Stagno di Marceddi
Capo Pecora
Scale
Miglia Italiane (60 I°)
Miglia Tedesche (15 I°)
Chilometri (111,307 I°)
Miglia Inglesi (69,16 I°)
Geograph. Anstalt von
Wagner & Debes Leipzig

die = *giorno* (*bonas dies*, good day), *deus* = *dio* (god), *est* = *è* (is), *sunt* = *sono* (are). Strangers find it difficult to understand Sardinian but they will seldom come into contact with anyone who cannot speak at least a little Italian.

Very few of the ANTIQUITIES of Sardinia date from the periods of the Carthaginian and Roman supremacy. The mediæval ruins also are mainly confined to the conspicuous watch-towers of the Aragonese period on the coast and a few Pisan churches and fortifications. The prehistoric monuments, however, show that the island then enjoyed a greater relative importance than it ever afterwards attained. The chief of these are the so-called *Nuraghi* (perhaps a dialectic form of 'muraglie'), of which between 4000 and 5000 remain, some in admirable preservation. These are conical monuments with truncated summits, 30-60 ft. in height, 35-100 ft. in diameter at the base, constructed sometimes of hewn and sometimes of unhewn blocks of stone without mortar. The walls are 13-23 ft. in thickness. A low entrance gives on a corridor leading to an oval chamber, ca. 16 ft. in diameter and 20-23 ft. in height, with a vaulted roof formed by layers of masonry projecting one beyond the other, as in the related beehive tombs of Mycenæ. A spiral passage in the thickness of the walls generally ascends to the upper stories. There is often a second chamber above the first, and in some rare instances there are three such chambers. The nuraghi lie, singly or in groups, either on isolated eminences or on the slopes of the mountains, seldom on the plains. They were probably used not as tombs but as places of refuge in case of hostile attacks; in many instances traces of external fortifications and even of villages of round huts have been found surrounding them. To the same period of culture, extending from the close of the later stone age to the time of the Carthaginian and Roman conquests, may be ascribed also the so-called 'Giants' Graves' (*Tumbas de sos Gigantes*), consisting of oblong dolmen-like structures, 3-6 ft. in breadth and 15-36 ft. long, formed of stones placed either upright or in layers one on top of the other and probably filled with earth. At the entrances are sometimes conical stone pillars (*Baetylia*) personifying the deceased. They were probably the family-tombs of the chieftains owning the nuraghi. The 'Fairy Houses' (*Domus de Gianas* or *Domigheddas*), consisting of two or more square or circular tomb-chambers, one behind the other, are older, dating from the early stone age.

Travelling. The most suitable season for a visit to Sardinia is from the middle of April to the middle of June. The system of RAILWAYS has pushed its way into numerous districts formerly accessible only by carriage or on horseback and PUBLIC MOTOR CARS ply on some of the principal highroads. The ordinary DILIGENCES (*servizio vetture*) are not recommended; the excellent two-wheeled vehicles, known as *Saltafossi* (8-15 fr. per day), are preferable. Small docile riding-horses (3-5 fr.) are almost always to be had in the more remote districts. — The INNS, except in Cagliari, Sassari, and Macomer, are very mediocre, and away from the railways are sometimes quite intolerable; it is usu-

ally advisable to arrange charges beforehand. Fleas are ubiquitous; the more formidable enemies to repose less so. In the remoter parts of the island prices are remarkably low. Travellers are frequently obliged to seek accommodation in private houses or are dependent upon private hospitality, which is usually accorded with cordiality and courtesy. Letters of introduction are therefore very desirable for the more out-of-the-way districts. — Public security cannot be everywhere guaranteed; the stranger, however, is not very often molested, most of the crimes being due to family or political feuds.

History. Of the more civilized nations of antiquity the *Phœnicians* were the earliest settlers in Sardinia. The roads of Carales (Cagliari) and Sulci (Sant'Antioco) afforded shelter to the Phœnician ships when overtaken by storms on their way to Tarshish; and the *Carthaginians* ultimately subdued the greater part of the island. During their supremacy, and even during that of their successors, the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognizable in a few Punic inscriptions still extant, and in the scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly oriental appearance. In B.C. 238, shortly after the First Punic War, Sardinia was wrested from the Carthaginians by the *Romans*, who found it an invaluable acquisition on account of the productiveness of its fields and mines. The Romans themselves shunned the island as unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proverbially proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish.

In 458 A.D. the *Vandals* made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the *Eastern Empire*. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of *Native Princes*, who recognized the pope as their patron and protector. When at length the *Arabs* began to establish themselves permanently in the island, John XVIII. preached a crusade (1004) against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the *Genoese* and *Pisans*, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arboréa, which were presided over by '*Giudici*' or judges, who soon succeeded in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of *Aragon* with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes about this period was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Aragon and code of laws, the '*Carta de Logu*' (del luogo), attained great local celebrity. In 1455 a parliament (Cortes) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal function was the voting of taxes. Under Ferdinand the Catholic the native princes were deprived of their independence in 1479, and the island was thereafter governed, to the universal satisfaction of the inhabitants, by *Spanish Viceroys*. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the *House of Austria*, which in 1720 ceded it to *Victor Amadeus II., Duke of Savoy*, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, to which it afforded refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which was exchanged in 1861 for that of King of Italy.

Literature. The principal work on Sardinia is by *Count Alberto Ferrero La Marmora* and is entitled 'Voyage en Sardaigne ou Description

statistique, physique et politique de cette Ile' (Paris et Turin, 1839-60, 5 vols.). The 'itinerary' from this work has been republished in Italian by *Spano* (Cagliari, 1868). La Marmora's admirable map of Sardinia in two sheets (1845, with the railways added down to 1894; price 2 fr. 10 c.) has only recently been superseded by the Italian government map (31 sheets; 1 : 100,000; original surveys 1 : 50,000; some sheets in the S. also 1 : 25,000). A good account of the geology of the island is given in a German work by *G. vom Rath* ('Zwei Reisen in Sardinien'). The best illustrated book on Sardinia is *Gaston Vuillier's* 'The Forgotten Isles' (Balearic Islands, Corsica, and Sardinia), transl. by F. Breton (London, 1896). The 'Guida dell'Isola di Sardegna' (Bergamo, 1896; 5 fr.), by *Francesco Corona*, will be found useful by those who wish to explore the interior, though it is not invariably reliable. Comp. also 'Sardinia and its Resources', by *Robert Tennant* (London, 1885), and 'Sardinia and the Sardes', by *C. Edwardes* (London, 1889).

a. From Golfo Aranci to Cagliari.

191 M. Through Express in $8^1/_2$ (or $9^3/_4$) hrs. (fares 34 fr. 70, 24 fr. 30, 13 fr. 90 c.), in connection with the mail steamer from Cività Vecchia (and starting on the odd days of the month $3^3/_4$ hrs. later than on the even days). When the steamer misses the connection but arrives before 11 a.m. passengers can proceed as far as Macomer (or Sassari); when the steamer arrives after 11 a.m. they must spend the day at Golfo Aranci.

The starting-point of the chief railway in Sardinia is *Golfo-Aranci-Marina*, on *Capo Figari*, which bounds the Gulf of Aranci on the N. The trains start from alongside the steamers. — $^1/_2$ M. *Golfo-Aranci-Stazione* (Railway Restaurant, with rooms at 2 fr.). — 6 M. *Marinella*. The train traverses a rocky and uninhabited district.

14 M. **Terranova-Pausania** (*Albergo Pausania*, R. $1^1/_2$ fr., with good restaurant; *Albergo Vittoria*, R. 1-2 fr., unpretending but very fair; Brit. vice-consul, *G. Tamponi*; Lloyd's Agent, *Nicolo Azzena*; motor-diligence to Nuoro, see p. 455), a town with 4348 inhab., on the E. coast, occupies the site of the ancient *Olbia*. The garden of the Tamponi family contains a few traces of the ancient town-walls and numerous Roman milestones and Latin inscriptions. The unimportant harbour (local steamer daily to and from Golfo Aranci) commands a beautiful view of the Golfo di Terranova. It is sheltered by the rocky isle of *Tavolara*, the *Bucina* of the Romans, $2^1/_3$ sq. M. in area and 1820 ft. in height. The interesting church of *San Simplicio*, immediately beyond the station to the right, dates from the Pisan period and contains some antique inscriptions.

$20^1/_2$ M. *Enas.* — 28 M. *Monti.*

A branch-line (25 M., in about 2 hrs.) runs from Monti to **Tempio-Pausania** (1856 ft.; *Alb. Corona di Ferro; Lamarmora; Caffè Gallura; Caffè Roma*), with cork-factories and 6511 inhab., once the capital of the judicature of Gallura, now the seat of a sottoprefetto and of a bishop. Above the town rise the *Monti di Limbara* (4468 ft.). Fine views from the promenades at the station and beside the Nuova Fonte. In the neighbourhood is the *Nuraghe Maiore*. The costumes of the women of the village of *Aggius* (1 hr. to the N.W. by diligence) are picturesque. Motor-diligence to Sassari, see p. 468.

From Tempio a motor-diligence plies daily (in $2^3/_4$ hrs.; fare 1st cl.

4 fr. 80 c., 2nd cl. 4 fr.) to (30 M.) *Palàu*, a hamlet on the N. coast, whence the (3 M.) island of **La Maddalena** (7¾ sq. M.) may be reached by sailing-boat (steamer every morning from Golfo Aranci in 2½ hrs., fares 3 fr. 15, 2 fr. 5 c.; other steamers, see p. 449). The little port of *Maddalena* (1880 inhab.; Alb. Scala di Ferro) is the centre of the Italian fortifications commanding the strait between Sardinia and Corsica. A monument was erected beside the fishing-port on the centenary of Garibaldi's birthday (1907). A drawbridge and a causeway connect this island with the islet of **Caprera** (695 ft.; 6 sq. M. in area), on which, 1 M. from the bridge, is Garibaldi's former house, in which he died on June 2nd, 1882. It contains various relics of the patriot; in front of it is a colossal bust of him and in an olive-grove behind the house is his grave, which is visited on the anniversary of his death by Italians from every part of the kingdom. The house may be reached on foot from Maddalena in ca. 1 hr. (carr. there and back 3 fr.).

38 M. *Berchidda;* 44 M. *Oschiri* (660 ft.); 55 M. *Fraigas.*

58 M. **Chilivani** *(Rail. Restaurant)* is the junction for *Sassari* and *Porto Torres* (p. 467) and for a narrow-gauge line to Tirso.

From Chilivani to Tirso, 49 M., railway in 6 hrs. (fares 5 fr. 40, 3 fr. 15 c.). — 5½ M. **Ozieri** (1280 ft.; *Albergo Chiama*, tolerable), a town of 9250 inhab., the seat of a sottoprefetto, situated in a fertile, cattle-rearing district. Beyond (7½ M.) *Vigne* the line ascends in wide curves to (15 M.) *Pattada* (2210 ft.), its highest point, and then rapidly descends to the valley of the *Tirso* (the ancient *Thyrsos*), the largest river in Sardinia, a verdant region dotted with oak-trees. — 18½ M. *Budduso;* 23 M. *Osidda;* 29 M. *Benetutti;* 33½ M. *Bultei;* 35½ M. *Anela.* — 38½ M. *Bono* (quarters at Martini's), finely situated in the Tirso valley at the foot of *Monte Rasu* (4130 ft.), is noted for the handsome costume of the women. — 41½ M. *Bottida.* On a precipitous hill to the right is the picturesque ruined castle of *Burgos* (12th cent.; fine view), 2¼ hrs.' walk from Bono. — 43 M. *Burgos-Esporlatu;* 46 M. *Illorai.* — The railway descends to the floor of the valley and at (49 M.) *Tirso*, situated in a barren, malarious region, joins the line from Bosa to Macomer and Nuoro (p. 455).

The next station in the direction of Cagliari is (63 M.) *Mores.* — 71 M. *Torralba*, 2½ M. (diligence) from the village (quarters, if necessary, at the postmaster's, 2 fr.), with the richly decorated church of San Pietro, dating from the Pisan period. There are numerous nuraghi here, one of which *(Oes)* adjoins the station on the left (E.), while another, known as *Santu Antine*, had three stories. — 74½ M. *Giave.* Adjacent is the Campu Giavesu, with several nuraghi. — 79 M. *Bonorva* (1560 ft.) is an agricultural and pastoral town with 6538 inhab., situated in a district at one time infested by brigands. It has a mineral spring and a remount-dépôt. The train ascends in curves through three tunnels to the plateau of *La Campeda* (2230 ft.), which forms the boundary between the two Sardinian provinces of Sassari and Cagliari. — Beyond (89½ M.) *Campeda* we descend again to —

95 M. **Macomer** (*Railway Buffet*, cheap and unpretending). — Hotels. *Albergo e Ristorante della Stazione*, at the station, very fair, R. 2½ fr.; travellers arriving in the evening should secure rooms in advance, as trains from four directions stop here for the night. — *Albergo e Trattoria Toscana*, in the town, unpretending.

Macomer (1890 ft.), a small town with 3488 inhab., is the junc-

tion of narrow-gauge lines to Bosa and Nuoro (see below), the station for which lies about 50 paces from the main-line station. The town is situated on a barren plateau of basaltic trachyte on the slope of the mountains of the *Caténa del Márghine*, commanding distant views of the Gennargentu and other peaks of the central chain. In front of the church are three Roman milestones, found in the neighbourhood; the Roman road from Carales (Cagliari) to Turris (Porto Torres) passed this way.

Several of the best-preserved *Nuraghi* are to be found in the environs of Macomer. These monuments are sufficiently conspicuous, but as they are often difficult of access, owing to the rank grass and underwood surrounding them, the services of a guide will be found acceptable. The most interesting are the almost perfect **Nuraghe Succoronis*, on the Sassari road, $2^1/_2$ M. to the N.W. of the station, which may be ascended in the interior; the **Nuraghe Santa Barbara*, about 2 M. to the N. of the town, in the shape of a cone upon a lofty square base, likewise in excellent preservation; and the *Nuraghe Pattada*, 6 M. to the S.W. A similar monument is the *Nuraghe Tamuli* (much injured), $^3/_4$ M. to the N. of the last and $4^1/_2$ M. to the W. of Macomer. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone *(sas pedras marmuradas de Tamuli)*, 5 ft. in height, three of them with women's breasts.

From Macomer to Bosa, 30 M., two trains daily in $2^1/_4$ hrs. — Stations: *Sindia*, *Tinnura*, *Tresnuraghes*, *Nigolosu*, *Modolo*. — 30 M. **Bosa** (*Alb. Muroni*, poor), a seaport with 6800 inhab., is the seat of a bishop and occupies the site of a Roman town of the same name, on the *Temo* (the ancient *Temus*), $1^1/_4$ M. from its mouth (coasting-steamer, see p. 449). It is dominated by the ruined castle of *Serravalle*, built about 1100.

From Macomer to Nuoro, $38^1/_2$ M., two trains daily in ca. $3^1/_2$ hrs. — The nuraghe of Santa Barbara appears on the left soon after we quit Macomer, and many others are seen farther on. — $3^1/_2$ M. *Birori*, also a station on the main line; 5 M. *Bortigali*, near a fine nuraghe. — 8 M. *Silanus*, to the left of which is the fine *Nuraghe Madrone* (interior accessible). $10^1/_2$ M. *Lei*; 13 M. *Bolòtana*. We traverse a barren and malarious region to (16 M.) *Tirso*, where our line is joined by that from Chilivani (p. 454). — $25^1/_2$ M. *Orotelli*. — At ($27^1/_2$ M.) *Oniféri*, between the station and the (3 M.) village, to the right of the road, are some well-preserved Domus de Gianas (p. 451). From Oniferi a diligence runs daily in $1^3/_4$ hr. to *Orani* and thence in 3 hrs. to *Gavoi*, which is within 6 hrs.' ride of *Sorgono* (p. 467) viâ *Ovodda* and *Tiana*. — 35 M. *Prato*. — $38^1/_2$ M. **Nuoro** (*Alb. Savoia*, Corso 30, R. $1^1/_2$-2 fr., clean and good; *Alb. Toscana*, Piazza Cavallotti 6; *Cafés* in the Corso), a town with 6740 inhab., situated on the slope of a hill (1905 ft.), is the seat of a sottoprefetto and of a bishop. Until recently this was the centre of the troubles with brigands in Sardinia. The large prison is the most conspicuous building in the town. Picturesque costumes. Nuoro is the birthplace of Grazia Deledda (b. 1873), whose novels deal mostly with the town and its neighbourhood. In a small valley to the E., on the N. margin of the *Orthobène* mountain-group, are some good specimens of Domus de Gianas (p. 451). The ascent of the Orthobene is interesting (2-$2^1/_2$ hrs.; bridle-path but guide advisable); at the top (fine view) are a church and a statue of the Redeemer by a local sculptor. The wine of *Oliena*, $7^1/_2$ M. to the S.E., has some repute. — Diligences ply from Nuoro daily to Fonni (p. 467); in 6 hrs. viâ *Orune* to *Bitti*; motor-diligence viâ Dorgali, the seaport of *Orosei* (Alb. Cedrino; Lloyd's Agent, F. S. Guiso; coasting-steamer, p. 449), and *Siniscola* (quarters at Teodora di Cherchi's) in 7 hrs. to Terranova-Pausania (p. 453). — *Dorgàli* (Alb. Mula, unpretending but good; diligence to Baunei, see p. 466) is a village with 5220 inhab., noted for their picturesque costumes. In the neighbourhood are several stalactite caverns (Grotta Nuova, Grotta

del Bue Marino, the latter accessible from the sea only) and prehistoric rock-tombs (Domus de Gianas, p. 451). Mouflon (p. 460) abound in the fine forests.

101 M. *Birori* (p. 455). To the left of the Dualchi road, in the *Tanca sa Marchesa* (1½ M. from the station), is a well-preserved 'giant's grave' (p. 451; difficult to find). — 103 M. *Borore.* The train rapidly descends. About 1½ M. to the S.W. of (109½ M.) *Abbasanta* (inn near the station, to the right of the street leading to the village) is the well-preserved nuraghe of *Losa.* A diligence (fare 2 fr.) plies hence daily to *San Lussurgiu* (1736 ft.), a village picturesquely situated 10¼ M. to the W. among chestnut-woods in an extinct crater of *Monte Ferru.* Diligence from Abbasanta to Sorgono, see p. 467. — Beyond Abbasanta we see from the train the nuraghe of *Aiga* and several other nuraghi and 'giants' graves'. Near (114 M.) *Paulilatino* is the nuraghe of *Lugherras.* Beside *Santa Cristina* several shrines like those at Giara di Serri (p. 466) have been discovered. — Beyond (120½ M.) *Bauladu* we obtain a fine view, to the right, of the *Campidano Plain*, which the train enters at (126 M.) *Solarussa.* The vegetation now assumes a more African character; cacti take the place of heaps of stones to mark the boundaries of fields. A few palms appear. The excellent white wine known as *Vernaccia* is produced near Solarussa. — The train crosses the Tirso and reaches (128 M.) *Simaxis.*

132 M. **Oristano** (*Railway Restaurant; Albergo Industriale*, R. 2 fr., good, *Alb. Eleonora*, both in the Piazza Roma, with restaurants; steamers, see p. 449), a town with 7100 inhab. and important potteries, the seat of an archbishop and of a sottoprefetto, is situated on the *Tirso*, in a marshy and malarious district at the N. end of the Campidano plain. It occupies the site of the ancient *Othoca*, the former capital of the district of *Arboréa.* Several towers of the mediæval fortifications are still standing, the finest being that in the Piazza Roma or Mercato (interesting local costumes on market-days). The *Cathedral*, of the 18th cent., containing a few pictures by G. Marghinotti (d. 1865), occupies the site of an earlier building dating from 1228. Of this the lower part of the belfry (14th cent.) is still extant, while a few Gothic reliefs of the same period are shown in the vestry and sacristy. The Piazza del Municipio is embellished with a marble *Statue of Eleonora of Arborea* (p. 452), by Magni of Florence. Signor Pieschedda, the advocate, owns a collection of prehistoric and Phœnician antiquities, which is shown to strangers after previous application.

Excursions. **Tharros,** about 12½ M. to the W., may be reached by carriage in 2¼ hrs. (5 fr.; provisions should be taken). The road crosses the Tirso and leads to (5 M.) *Cabras*, a village on the salt lake (stagno; excellent fishing) of the same name, with the ruins of a castle where Eleonora of Arborea first accorded the Carta de Logu (p. 452) to her subjects. To the W., between the sea and the stagno, the sandy peninsula of *Sinis* terminates in the *Capo di San Marco*, where the ruined abbey-

church of *San Giovanni di Sinis* approximately indicates the site of the ancient Phœnician town of *Tharros*, of which a few scanty remains are left. Farther to the S., on the coast, is situated the *Necropolis*, destroyed by years of ruthless treasure-seeking.

Another excursion (by carriage in $2^1/_2$-3 hrs.) is to the ruins of the Roman town of *Cornus*, situated on the coast, $17^1/_2$ M. to the N.W.

A still more attractive excursion (diligence in 3 hrs.; fare $1^1/_2$ fr.) is that to *Milis*, a village situated about 13 M. to the N., at the base of *Monte Ferru*, the S. peak of the *Monte Urticu* (3450 ft.), an extinct volcano. **Milis** (quarters at *Zoccheddu's*) is celebrated for its orange-plantations, which perfume the air far and near. The largest of these, the *Bosco di Villafior*, belongs to the Marchese Boyl (no adm. to the château in the village) and contains about 500,000 orange and lemon trees, sheltered from the wind by huge ivy-wreathed elm and laurel trees. — The inhabitants of Milis and those of the neighbouring village of *San Vero Milis* are met with on foot and on horseback in their distinctive costumes in all parts of Sardinia, hawking fruit, baskets of reeds or palm-fibre, etc. (see p. 439). — The diligence goes on to Santu Lussargiu (p. 456; 3 hrs.).

To **Fordongianus**, about $15^1/_2$ M. to the N.E. viâ Simaxis (p. 456), by carriage in 3 hrs. (diligence in 4 hrs.; fare 1 fr. 65 c.). — The modern village (Alb. Piras) occupies the site of the ancient *Forum Traiani*, the greater part of which lies 3-6 ft. below the present level of the soil. Relics of ancient buildings are seen on every side, and a few antiquities have been collected in the Casa del Comune. Near the river is a thermal spring (ca. 140° Fahr.) with the remains of the Roman baths. On the opposite bank, on the way to *Villa Nuova*, are the scanty ruins of an amphitheatre. A nuraghe and some rock-tombs also may be visited. The diligence goes on viâ *Busachi* (with some well-preserved Domus de Gianas in the village itself; fine costumes), *Neoneli*, and *Ortuèri* to Sorgono (p. 467), reached from Fordongianus in 7 hrs. (28 M.).

Beyond Oristano the railway to Cagliari skirts several marshy lakes, separated only by narrow strips of land from the *Bay of Oristano*. — 143 M. *Marrubiu*, $1^3/_4$ M. to the S. of which lies *Terralba*, from the 12th to the 16th cent. the seat of a bishop who now resides at *Ales*, $10^1/_2$ M. to the N.E. — 148 M. *Uras*, in a fertile plain at the base of the volcanic *Monte Arci*, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470. — 154 M. *Pabillonis*. To the left are the castle of *Monreale* (890 ft.), once the seat of the Giudici of Arborea, still in excellent preservation, and ($2^1/_2$ M.; diligence in summer) the thermal *Baths of Sárdara* (ca. 330 ft.; Alb. delle Terme, R. 2-$2^1/_2$ fr. in summer). — 159 M. *San Gavino*, whence a mineral-line (p. 464) diverges for the important lead-mine of *Montevecchio*. Saffron is largely cultivated here. Diligence to (7 M.; fare $1^1/_4$ fr.) *Villacidro* (good inn in the Piazza), a summer-resort of the inhabitants of Cagliari, situated in recently replanted pine-woods, with pretty walks (*e.g.* to the small waterfall of 'Sa Spindula'). Below the village are orange and lemon plantations. — 163 M. *Sanluri* is a large village where in 1409 King Martin II. of Sicily, a scion of the house of Aragon, defeated Brancaleone Doria, husband of Eleonora (p. 452) and her heir in the government of Arborea. — 167 M. *Samassi*, whence a mineral-line runs to Villacidro (see above; no passenger-

traffic). — 171 M. *Serramanna* (115 ft.); 174½ M. *Villasor*. The village of *Monastir*, with rock-tombs (p. 451), lies on the volcanic hill to the left. — From (180 M.) *Decimomannu* (43 ft.) a branch-line diverges for Iglesias (p. 463). — 182 M. *Assemini*. The line now skirts the *Stagno di Cagliari* (on the right). — 185 M. *Elmas*. On the limestone slopes to the left, just before Cagliari, lies the necropolis of the ancient Carales (p. 459). — 191 M. *Cagliari*.

b. Cagliari and its Environs.

The **Station** of the main railway (to Iglesias, Sassari, and Golfo Aranci) is in the S.W. part of the town (Pl. A, 4); that of the narrow-gauge railway (to Mandas, Sorgono, and Tortoli) is in the S.E. part of the town (Pl. D, 6). Cabs, see below.

Arrival by Sea. The steamers lie to at the quay of the Dársena (Pl. C, 5, 6), but a small boat is necessary for embarking or disembarking (40 c., with luggage 60 c.; bargain advisable).

Hotels. Albergo Scala di Ferro (Pl. a; C, 4, 5), Viale Regina Margherita 5, R. 3-6, B. 1, omn. 1 fr., with garden, good restaurant, and baths, well spoken of; Quattro Mori (Pl. b; B, 4), Largo Carlo Felice, R. 2-2½ fr., with a frequented restaurant. — **Restaurants.** *Ristorante e Caffè Torino*, Via Roma (Pl. A, B, 4, 5), good; *Firenze*, Corso Vittorio Emanuele, clean and good; *Contu*, Via Giovanni Maria Angioi, frequented by the inhabitants; *Café-Restaurant* on the Bastione (p. 460), open in summer only. — **Cafés.** *Torino*, see above; *Roma*, Via Roma. — **Confectioners.** *Clavot, Rizzi, & Co.*, Piazza Yenne 2 (Pl. B, 3); *Tramer*, Piazzetta Martiri d'Italia, Via Manno (Pl. B, C, 4) and Corso Vittorio Emanuele (Pl. A, B, 3).

Baths at the Alb. Scala di Ferro. — Sea-baths (on La Plaia; open end of June to end of Sept.): *Bagni Carboni* (35 c.), beyond the Ponte della Scafa (p. 463; 1 M.; motor-omnibus from the Piazza Yenne); *Bagni Giorgino* (2 M.; motor-boat from the harbour, 20 c.; motor-omnibus as above), better equipped but with a muddy beach.

Theatres (open in winter only). *Teatro Civico* (Pl. C, 4), in the Castello (p. 460); *Politeama Margherita* (Pl. C, 5), Viale Regina Margherita; *Politeama Carboni*, Piazza del Carmine (Pl. A, 4); *Eden* (variety theatre), in the Palazzo Vivanet (Pl. A, 4).

Photographs. *E. Mauri, Nissim*, both in the Piazza Yenne; *Valentin*, Via Sardegna. — Photographic Materials. *Clavot, Rizzi, & Co.*, Largo Carlo Felice 26; *G. B. Cova*, Via Manno 48.

Post and Telegraph Office (Pl. B, 4), Via Lodovico Baille 22; open 8-2 and 4-8. — Branch-offices in the Piazzetta Martiri d'Italia and the Corso Vittorio Emanuele (Pl. A, B, 3).

British Consul, *Enrico Pernis* (also Lloyd's Agent), Via Roma 39.

Steamboat Office of the *Società Nazionale di Servizi Marittimi*, Viale Regina Margherita 29, at the corner of the Via Roma (Pl. C, 5).

Sardinian Alpine Club *(Club Alpino Sardo)*, Via Gaetano Cima 4.

Cabs (bargain necessary), with one horse, per drive in the town, to the stations, or to the harbour 1 fr., at night 1½ fr.; trunk 20 c. — Motor Car for excursions, *Fratelli Del Corvo*, Via Roma 10.

Diligences (Via Roma 77). Motor-diligence to *San Vito*, 41 M., daily in 4 hrs. (fare 1st cl. 6 fr. 80, 2nd cl. 5 fr. 45 c.) viâ *Quarto Sant' Elena* (4½ M.; p. 463), *San Gregorio* (15½ M.), *Montacuto* (31½ M.), and *Muravera* (38½ M.). [From Montacuto a diligence plies daily in 3 hrs. to (10 M.) *Castiades*, the largest Italian penal settlement.] — Diligence to *Monastir*, 13 M. to the N., daily in 3 hrs. (2 fr.). — Motor-diligence to (17½ M.) *Pula* (p. 463) daily in 1½ hr. (fare 1st cl. 2 fr. 90, 2nd cl. 2 fr. 35 c.) viâ *La Plaia*, (13½ M.) *Sarroch*, and (16 M.) *San Pietro di Pula*. From Pula on to (20½ M.) *Teulàda* viâ (12 M.) *Domus de Maria*.

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Chiesa dei Cappuccini
Ab. dei Poveri
Anfiteatro Romano
Caserna Carlo Alberto
Istituto Sordomuti
Orto Botanico
Convento S.Mauro
Ospedale Civile
Torre S.Pancrazio
Polla Indipen.
Citadella Partiss.
Casa detta di Tigellio
S.Cesello
S.Croce
Pal. Provincie
S.Efisio
Osped. Milit.
Michele
Restit.
S.Anna
S.Chiara
Pal. Arcivesc.
Cattedrale
S.Cajet. Cons.
S.Domenico
S.Giuseppe
Torre dell'Elefante
Carmine
Universita
Carlo Fel.
Teatro Civico
S.Caterina
S.Giacomo
Stazione
S.Antonio
Foste
Telegr.
S.Sepolcro
S.Agostino
S.Caterina
Costituz.
Palazzo Comunale
Mercato
S.Teresa
S.Rosalia
S.Lucia
S.Eulalia
Macello
Fortif. Marchi
S.Francesco
Manifattura Tabacchi
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Via Manno
Via Cavour
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Via Giardini
Via Lamarmora
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Via Cagliari
Via Regina
Via Torino
Via Genova
Via Sassari
Via Alghero
Via Bacaredda
Via Ospedale
Via Dante
Via Mentana
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Via Alghero
Via Bacaredda
Via Ospedale
Via Dante
Via Mentana
Via Nizza
Corso Vittorio
Viale degli Ospizi
Viale Buon Cammino
Viale Giardini Pubblici
Viale della Mitraglia
Viale Regina Margherita
Viale Regina Elena
Viale Regina Margherita
Viale Regina Elena
Piazza del Carmine
Piazza Yenne
Piazza Costituzione
Piazza Darsena
Piazza Manno
Piazza Cavour
Piazza Mameli
Piazza Giardini
Piazza Lamarmora
Piazza Azuni
Piazza Cagliari
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Steam Tramway *(Tramvia del Campidano)* from the Via Roma (Pl. B, 5), near the Giardino Pubblico, to (6½ M.) *Quarto Sant'Elena* (p. 463), ca. 8 times daily in about 1 hr. (fares 50, 35 c.).

Wine of the country cheap and good. Finer varieties are *Vernaccia* (p. 456), strong but acid; *Malvagia* (p. 463), *Moscato*, *Cannonao*, *Monica*, *Nasco*, and *Girò*, sweet. — The *Bread* of Sardinia is excellent, and sweet cakes (pirichittus, scandelaus, mustazzolus, gesminus, etc.) are a specialty of Cagliari, especially on church-festivals. — At the *Festival of St. Ephesus* (May 1st-4th; comp. p. 463) peasants from all parts of Sardinia pour into Cagliari, affording an admirable opportunity of studying the national costumes. Every day during Holy Week and Eastertide there are processions with picturesque costumes and performances of scenes from the Passion similar to those of S. Spain.

Cagliări (Sardinian *Casteddu*), the *Carales* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 48,000 inhab., is the seat of a prefetto, an archbishop, the Sardinian commander-in-chief, and a university. It lies on an extensive bay (called 'Golfo degli Angeli' because of the shelter it affords), bounding the flat district at the S. end of the island and terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town projects the *Capo di Sant'Elia*, which forms one extremity of the *Golfo di Quarto*. The town is surrounded by extensive lagoons, which yield abundance of salt: the *Stagno di Cagliari* on the W. and the *Stagno di Molentargius* on the E. side. Cagliari is situated on the slope of a precipitous hill, and consists of four distinct quarters: the old town or *Castello* (Sard. *Castedd'e susu*); below it, to the E., *Villanova;* and lastly *Marina* and *Stampace*, the latter adjoined on the W. by the suburb of *Sant'Avendrace*. Cagliari is one of the hottest and most arid towns in Italy.

The tree-shaded Via Roma (Pl. A, B, 4-6), which begins at the main railway station and stretches like a quay along the harbour on the S.W. side of the town, is the fashionable corso in the evening. At the beginning of it, to the left, is the handsome new *Palazzo Comunale* (Pl. A, B, 4). From this the broad *Largo Carlo Felice* (Pl. B, 4) ascends past two handsome market-halls (interesting in the morning) to the Piazza Yenne (Pl. B, 3), the centre of the modern town.

At the N. end of the Largo Carlo Felice is a bronze *Statue of Charles Felix I.*, in Roman costume (1860), and in the Piazza Yenne rises an ancient column, erected here in 1822 to mark the beginning of the road to Porto Torres. The main thoroughfare of the town passes between the statue and the column, separating the Largo from the Piazza and running in the direction of the coast. Its upper portion is the Via Manno (or popularly *La Costa;* Pl. B, C, 4), and its lower portion is the *Corso Vittorio Emanuele* (Pl. A, B, 3). The Via Manno is the busiest street in Cagliari, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. It traverses the *Piazzetta Martiri d'Italia*, with a pyramidal monument, and

farther on descends viâ the Piazza della Costituzione (Pl. C, 4) to Villanova, where it is called *Via Garibaldi* (Pl. D, 3, 4).

The *Viale Regina Elena (Pl. C, D, 4-2), a picturesque promenade, leads to the left (N.) from the Piazza della Costituzione beneath the precipitous E. side of the Castello to the Giardino Pubblico. Above us (to the left) we see the picturesque rear of the buildings of the Castello, including the cathedral and its rock-hewn crypt; below us (to the right) lies Villanova with its quaint tiled roofs, beyond which stretches a beautiful view to Capo Sant'Elia and across the wide plain of Quarto to the mountains of the Serpeddi and the Sette Fratelli. — From the *Giardino Pubblico* (Pl. C, 1), with its luxuriant southern vegetation, we may ascend to the W. to the Buon Cammino promenade (see p. 461).

The street ascends to the left in two zigzags from the Piazzetta Martiri d'Italia (p. 459) to the ***Castello,** which still has its ancient gates, towers, and walls, and contains the chief buildings and the palaces of the nobility. At the S. angle a monumental structure, erected in 1900 and known as the *Bastione*, leads up to the former bastions of St. Remy and Santa Caterina (Pl. C, 4). At the top is the *Passeggiata Umberto Primo*, a spacious terrace much frequented on summer evenings (restaurant, see p. 458; military band on Thurs. and Sun.). The *Via Università* leads hence to the left to the University (see below) and to the imposing *Torre dell'Elefante* (Pl. C, 3), erected in 1307 by the Pisans, as the metrical inscription records.

The **University** (Pl. C, 3, 4), founded in 1596 and remodelled by Charles Emmanuel III. of Savoy in 1764, is attended by about 250 students. The *Library* contains 70,000 vols.; among the MSS. are the forged 'Pergamene di Arborea' and the genuine 'Carta de Logu' of Eleonora (see p. 452). In the second room of the interesting *Mineralogical and Palaeontological Collections* are the skull and bones of a crocodile found in the Piazza d'Armi. The *Zoological Museum* contains a collection of Sardinian birds and some fine examples of the mouflon (p. 456), the wild sheep of Europe, now almost confined to Corsica and Sardinia.

Proceeding in a straight direction from the Santa Caterina Bastion, we reach the ancient *Torre dell'Aquila*, now incorporated in the *Palazzo Boyl*, in the narrow Via Lamarmora (Pl. C, 4-2), the main street in the Castello, running N. and S. on the steep hill. Two or three streets run parallel with the Via Lamarmora, connected with each other by steep lanes or dark archways and flights of steps. In the middle of the Castello is the little terraced Piazza del Municipio, with the *Old Palazzo Comunale* (Pl. C, 3). The flight of steps to the right ascends to the —

Cathedral (*Santa Cecilia;* Pl. C, 3), completed in 1312 by the Pisans, but afterwards altered and modernized. The baroque front

has been removed, revealing the simple Pisan façade behind it, which is being restored in harmony with the old side-portals.

At the entrance are two ambones with scenes from the New Testament, being the halves of an early Pisan pulpit (1260), probably from the Baptistery at Pisa. — In the N. transept is the tomb of Martin II. of Sicily (d. 1409), the victor at the battle of Sanluri (p. 457). — In the crypt are monuments to the queen of Louis XVIII., a princess of Savoy (d. 1810), and to the only son of Victor Emmanuel I. (d. 1799).

Farther to the N., in the Piazza Indipendenza, is the restored Pisan *Torre San Pancrazio* (Pl. C, 2; 14th cent.), commanding a good view (opened by the custodian of the museum). On the N.W. side of the square is the national **Museum of Antiquities,** founded by King Charles Felix in 1800, before his accession to the throne, and containing the most complete collection of Sardinian antiquities. Visitors admitted on application to the director, Professor Ant. Taramelli, or to the warden, Cav. F. Nissardi. Brief guide by Taramelli (1911), $^1/_2$ fr.

Room I. Primitive Sardinian antiquities. The glass-case contains flint knives, vertebræ of the tunny-fish (used as ornaments), and shells, all found in prehistoric caverns. Farther on is a cork model of the Nuraghe Nieddu (p. 467), which can be taken to pieces; around it are stones used in working the obsidian out of which the primitive inhabitants made their knives and weapons. On the walls and in the central cases is an excellent collection of Sardinian bronzes, nearly all found in or near nuraghi, and marked by a style of workmanship, which though crude and primitive is thoroughly characteristic. These objects include animals, warriors (generally on foot, a few on oxen), gods, sacred lamps in the form of ships, arms, utensils, and stone moulds for bronze-castings. — Room II. Phœnician antiquities. The objects in this room were found in the necropoles of Tharros (p. 457), Nora (p. 463), and Cagliari, and include gems, scarabæi, works in gold and silver, and masks. — Room III. Antiquities of the Roman period, including pottery, inscriptions, bronze coins, and a large collection of opalescent glass vessels. Room IV. Large stone monuments and sculptures and Phœnician, Latin, and Greek inscriptions. Room V. Sarcophagi, architectural fragments, two granite sphinxes, and Phœnician tombstones. — The Upper Floor is devoted mainly to pictures of the 14-18th cent., including a fine polyptych from Ottana. Here are shown also a sword of honour of Napoleon I., a bronze bust of Charles Felix, and marble busts of A. La Marmora (p. 452) and of Senator Spano, the latter one of the chief benefactors of the museum.

The Castello is terminated on the N. by the *Citadel* (Pl. C, 1), through which we may reach the Buon Cammino promenade (Pl. B, C, 1, 2), which runs along the ridge of the hill to the *Piazza d'Armi*, passing the *Carlo Alberto Barracks* (Pl. C, 1) and the new *Prison*, both on the right. A road to the left descends immediately beyond the barracks to the Roman **Amphitheatre** (Pl. B, 1), the greater axis of which measures $95^1/_2$ yds., the lesser 79 yds., while the arena was about 55 by 34 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. Below are the *Botanic Garden* (Pl. A, B, 1, 2; open on Thurs., 4-7) and the *Poor House* (Pl. B, 1), formerly a Capuchin convent.

The Botanic Garden and the garden of the Poor House contain considerable remains of *Ancient Reservoirs*, subterranean canals, etc., hewn in the rock, testifying not only to the difficulties of the water-supply in ancient Carales (which was wholly dependent upon rain-water) but also to Roman skill in forming waterworks. The aqueduct is continued along the cliffs to the N.W. of the town. Farther on, on the same rocky plateau, is situated an extensive *Necropolis*. Nearest the town are the older *Punic Tombs*, consisting of subterranean chambers hewn perpendicularly in the limestone rock. (Caution must be used, as many of the entrances are overgrown with plants.) Farther to the W. are the *Roman Tombs*, which are usually hewn horizontally in the rock. Several Roman tombs also border the road to the S., leading through the suburb of *Sant'Avendrace* (p. 459). The finest of these is the *Grotta della Vipera* (locked; fee to the keeper), with a handsome façade and two serpents on the top, being the tomb of Atilia Pomptilla and her husband Cassius Philippus, who died here as exiles from Rome during the reign of Nero, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

A number of *Roman Private Houses*, erroneously named *House of Tigellius* (Pl. A, 2), have been excavated in the Corso Vittorio Emanuele (entrance by No. 253; locked; most conveniently visited on the way back from the Grotta della Vipera). The triclinium with a mosaic pavement and the stucco walls with traces of coloured decorations should be noticed. The ancient Carales (p. 459) lay farther to the N.W. than the modern city, stretching for a considerable distance between the foot of the slope and the lagoon, which was an open bay of the sea until the middle ages.

Environs. The ruined castle of *San Michele* (390 ft.), 1¾ M. to the N. of the Piazza d'Armi (p. 461), commands a view of the Stagno di Cagliari and of the **Campidano**, or plain extending from S.E. to N.W. between the Gulf of Cagliari and the Gulf of Oristano. This plain is fertile in oil, corn, and wine, and is well-populated, though exposed to fever at many points. It presents all the characteristics of a southern land, the climate being hot and rain very scarce. Here, as in Sicily, the fields are usually enclosed with tall hedges of cactus. The habits and costumes of the natives are in many ways peculiar. The villages are all built of unfired (sun-dried) bricks *(ládiris)*. The old-fashioned Sardinian round dance, accompanied by the rustic double flute *(launeddas)*, is sometimes performed on Sundays and holidays. Most of the red wines are good but soon deteriorate.

From Cagliari to the Capo Sant' Elia, 1¼ hr. to the S.E. — We follow the road leading to the E. from the Viale di Buonaria (Pl. D, 6), and pass the remains of the very ancient church of *San Bardiglio*. The (¼ hr.) church of *Santa Maria di Buonaria* (open in the morning) contains numerous votive offerings from mariners and convicts. About ½ hr. to the S.E. is the large prison of *San Bartolomeo*, accommodating the convicts employed in the salt-works. In ½ hr. more we arrive at the top of the **Capo Sant'Elia** (455 ft.; view), where some rude attempts at hewing the rock appear to indicate that an ancient settlement once existed here. An inscription in the museum at Cagliari mentions a temple of Venus Erycina on this spot. In returning we may visit the salt-works to the N.E. of San Bartolomeo.

From Cagliari to Quarto Sant'Elena, 4½ M. to the N.E. The road starts from the Villanova quarter of the town. On the right we have a view of the Capo Sant'Elia and the *Stagno di Molentargius*. The steam-tramway mentioned at p. 459 makes a sweep towards the N. and runs viâ *Pirri* (3 M.), *Monserrato* (3½ M.; p. 465), *Selargius* (6 M.; festival on Oct. 22nd), and *Quartuccio*. At both Pirri and Selargius there are large

wine-vaults and distilleries. **Quarto Sant'Elena,** a thriving village with 8510 inhab., is worthy of a visit on a Sunday (except in Lent), though the rich costumes and curious gold ornaments of Asiatic type once commonly worn by the women are now rarely seen. Excellent Malvagia (malmsey) wine is produced near Quarto. On May 21st the festival of St. Helena is celebrated here, the main feature of it being a procession of richly decked teams of oxen.

From Cagliari to Pula and Nora, 17½ M. to the S.W. (motor-diligence, see p. 458; carriage in 2½ hrs.; provisions should be taken). The road intersects *La Plàia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. Only the first *(Scafa)* of the eight channels between these islands shows any considerable current. At the end of La Plaia is the (7 M.) hamlet of *La Maddalena*, whence a mineral-railway runs towards the mountains. The road then skirts the W. coast of the Gulf of Cagliari, with large olive-plantations to the left, which, with the unhealthy village of *Orri*, belong to the Marchese di Nizza. Beyond *Sarroch* we pass *San Pietro di Pula* (on the right), and beyond (16 M.) **Pula** *(Alb. Beccaria)* we go on to the old church of *Sant'Efisio*, lying 1½ M. to the S.S.E. The Phœnician (and afterwards Roman) town of **Nora,** said to have been the most ancient town in Sardinia, lay upon the foot-hills beginning here, a situation characteristic of Phœnician settlements (comp. Carales, Tharros, Sulci, all in Sardinia). A few traces of this town are still visible (a small theatre, remains of an aqueduct, tombs, etc.; also some ruins of the harbour). At the festival of St. Ephesus (p. 459) the body of the saint is brought hither in solemn procession from Cagliari and exhibited for two days. The people then put up in the buildings standing here, which are provided with the necessary utensils (keys at Pula).

c. Iglesias and S.W. Sardinia.

From Cagliari to Iglesias, 33½ M., railway twice daily in about 2 hrs. (fares 6 fr. 25, 4 fr. 40, 2 fr. 50 c.).

The Railway to Iglesias diverges from the main line at (10½ M.) *Decimomannu;* see p. 458. — 12 M. *Uta;* 19½ M. *Siliqua.* On a steep isolated hill to the left is the castle of *Acquafredda.* — 26½ M. *Musei.* — 28½ M. *Villamassargia-Domusnovas.*

This is the starting-point for the ascent of the **Punta San Michele** (2978 ft.), the highest summit of *Monte Marganai*, a mountain rich in zinc and lead ores. Accommodation (at Macciò's) and guides may be obtained at the village of *Domusnovas* (465 ft.), 1¾ M. from the station, a little to the E. of the nuraghe of Dom'e s'Orcu. About 3 M. farther on we pass through the stalactite cavern of *San Giovanni*, ½ M. in length (605-720 ft.; fine view as we emerge). We here begin the ascent to the (3 hrs.) summit, which commands a fine view of the S.W. part of Sardinia. The descent to Domusnovas takes 2 hrs.; another route, leading first to the N.W. viâ the *Punta Reigraxius* (2920 ft.) and the *Case Marganai* (2365 ft.), then to the S.W. to Iglesias, takes 4 hrs.

33½ M. **Iglesias** (620 ft.; *Albergo Leon d'Oro*, Piazza del Municipio, R. 2½ fr., mediocre; *Ristorante-Caffè Sella*, near the station, with bedrooms, very fair), with 10,436 inhab., the seat of a sottoprefetto and a bishop, is the centre of the *Iglesiente*, the important mining district of Sardinia. The Via Garibaldi gradually ascends from the station to the N.W. to the Piazza Sella, at the entrance to the inner town, where a statue commemorates the Italian finance minister *Quintino Sella* (d. 1884), who did much to develop

the mining industry of Sardinia. To the left (S) is the market-place with its stalls. We proceed straight on through the Via Umberto to the Piazza Lamarmora, then slightly to the left by the Via Centrale and the Piazza Vittorio Emanuele Secondo to the Piazza del Municipio, in which stands the *Cathedral*, built by the Pisans in 1285 and possessing a bell cast by Andrea Pisano in 1337. Considerable remains are left of the Pisan town-walls, with their towers and battlements, and of the *Castle* (private property) built by the Aragonese in 1325 on the E. of the town. The Scuola Mineraria for the education of mining surveyors (capiminatori) contains collections.

The church of *Nostra Signora del Buon Cammino* (1080 ft.), 1 M. to the N.W. of Iglesias, commands a wide view. — A pleasant excursion may be made to the N. of Iglesias, through a mining district which was worked also by the ancients. We drive in 3 hrs. (diligence daily) to (15$^1/_2$ M.) *Flumini Maggiore* (accommodation at Busonera's), a small town (3900 inhab.) situated among orange-groves. On the way we pass the farm of *Sant'Angelo* (8 M. from Iglesias), where we procure a guide to lead us to the ($^1/_2$ hr.) ruined *Temple of Antas*, called by the neighbouring shepherds the 'Domus di Gregori'. From Flumini we proceed on horseback by the road leading viâ (2$^1/_4$ hrs.) *Miniera Gennamare*, with a fine view of the mountains sloping down to the sea, and (1 hr.) *Miniera Ingurtosu* (introduction necessary) to (3 hrs.) *Arbus* (accommodation at Concaz's). From Arbus a diligence runs twice daily viâ (1 hr.) *Guspini* (on the mineral-railway to Montevecchio; good inn) to (1$^1/_2$ hr.) San Gavino (p. 457). — A fine drive (6 hrs. there and back; provisions should be taken) leads to the W. from Iglesias along the coast viâ *Fontanamare* to *Miniera Nebida* and *Miniera Masua*, affording fine views of the Pan di Zucchero reef, etc.

From Iglesias a railway (3$^1/_2$ M.; fares 65, 45, 25 c.) runs to **Monteponi** (1095 ft.), 1$^3/_4$ M. to the W. of the town, near which is a large lead and zinc mine, with modern washing-plant and smelters and appliances for the extraction of silver from the lead ore (visit interesting; apply to the manager). — From Monteponi a private railway (13 M.; one train daily in 1 hr.; fares 3 fr. 15, 2 fr. 10 c.) runs viâ *Ponte Cartau*, *Gonnesa*, *Terras Collu*, and *Culmine* to *Portovesme*, the port of the little town of *Portoscuso*. From Portovesme a steamboat plies once daily (35 min.; fares 1 fr. 55, 1 fr. 5 c.; boats also for hire) to (6 M.) the trachyte island (area 21 sq.M.) of *San Pietro* (the *Accipitrum* of the ancients). **Carloforte** (*Alb. Granaglia; Vassallo's Trattoria; Caffè Svizzero;* Brit. vice-consul, *E. Armeni;* Lloyd's agent, *D. E. Armeni;* steamer, see p. 449), with 7693 inhab., the capital of the island, was founded in 1736 by Charles Emmanuel III., who brought a colony of Genoese hither. The dialect and costume of the original settlers still prevail. At the harbour is a marble statue of Charles Emmanuel III. In the small castle to the S. of the town is an astronomical station for observations of latitude. A picturesque walk (2$^1/_2$ hrs. there and back) may be taken to the S. along the rocky and fissured E. coast to the *Punta Nera* and the *Punta delle Colonne*, so called from the columnar formation of the trachyte cliffs. Another (3 hrs.

there and back) leads to the N.W. to the *Guardia dei Mori* (690 ft.), the highest point on the island. A visit to one of the tunny-fisheries *(tonnare)* is interesting during the fishing season. Coral also is obtained here.

The tunny *(tonno)*, which is largely consumed in Italy preserved in oil, makes its way in spring towards the E. spawning-grounds in dense shoals (often followed by sharks; dangerous for bathers) and is then captured with large nets off the coasts of Sardinia and Sicily. At the N. end of the island of San Pietro, adjacent to the small *Isola Piana*, and near Portoscuso are four important tunny-fisheries. In May and the beginning of June thousands of persons are here occupied in the catching, cutting up, boiling, and packing of the fish. The huge fish are killed before being taken out of the nets. The value of a good 'matanza' (slaughter) sometimes reaches 8000*l*.

From Carloforte a steamer plies every morning in $^1/_2$ hr. (sailing-boat in 1 hr.; ca. 6 fr.) to *Calasetta*, on the neighbouring island of Sant'Antioco (see below).

From Iglesias to Sant'Antioco, 25 M., diligence daily in $4^1/_2$ hrs. (3 fr.). The road follows the direction of the Monteponi railway as far as *Monteponi* (p. 464) and *Gonnesa*, where the road to Portovesme diverges. Here, turning to the S., the Sant'Antioco road traverses a barren region, still called *Sulcis* after the city to which it belonged in antiquity. The chain of small sandy islands which makes the volcanic island of Sant' Antioco practically a peninsula (so always spoken of in antiquity) is interrupted by only one channel of any considerable width (now spanned by a bridge). A monument on the isthmus commemorates a battle with the French in 1793. To the S. three peculiarly shaped islands, known as *Vitello* (calf), *Vacca* (cow), and *Toro* (bull), rise steeply from the sea. The island of Sant'Antioco is 42 sq. M. in area; its highest point is 885 ft.

Sant' Antioco (*Alb. La Speranza*, unpretending; coasting-steamer, see p. 449), a town of 4052 inhab., in a healthy situation on the E. side of the island, occupies the site of the Phœnician city of *Sulci*, afterwards Roman. Next to Tharros (p. 456) Sant'Antioco is the richest mine of Phœnician and Roman antiquities in Sardinia. Among these are a Phœnician and a Roman necropolis, an admirable Roman cistern, and fragments of walls and buildings. There is a small collection of antiquities in the house of the Sindaco. Under the church are extensive Christian catacombs with remains of frescoes. The women of this district wear a very picturesque costume.

On the N. coast of the island, reached from Sant'Antioco by carriage (3 fr.) in 1 hr. (diligence daily in $1^1/_2$ hr.), is the village of (6 M.) *Calasetta* (quarters at Sgro's), a colony from Carloforte, where also the Genoese dialect and costume have survived. From Calasetta to Carloforte, see above.

d. From Cagliari to Tortolì and to Sorgono.

To Tortolì viâ Mandas, $141^1/_2$ M., narrow-gauge railway in $12^1/_2$ hrs. (fares 15 fr. 20, 8 fr. 90 c.). — To Sorgono viâ Mandas, $102^1/_2$ M., narrow-gauge railway in 9 hrs. (fares 11 fr. 25, 6 fr. 55 c.). — Only one through-train daily. — Station at Cagliari (Pl. D, 6), see p. 458. Provisions should be taken.

The railway soon turns towards the N. To the left we have a view of the picturesque upper town and the domed convent of San Lucifero (suppressed) in the foreground. Farther on, on the right, are the pine-clad slopes of *Monte Urpino* (325 ft.) and the Stagno di Molentargius; to the left is the ruined castle of San Michele (p. 462). — $3^1/_2$ M. *Monserrato-Pirri* (steam-tramway to Cagliari, see p. 462), two contiguous villages. $7^1/_2$ M. *Settimo*. A diligence

plies hence twice daily in $^3/_4$ hr. to *Sinnai* (435 ft.), the starting-point for the ascent of the *Punta Serpeddi* (3510 ft.; 4 hrs., with guide), commanding a fine panorama; descent to Soleminis in 3 hrs. — Beyond Settimo the railway begins to ascend, with a fine view ranging from Cagliari to Monte San Michele. 13 M. *Soleminis;* 15 M. *Sicci;* 22 M. *Donori.* The railway passes through the opening which the sometimes violent stream of Barrali has carved for itself in the granulite mountains, and at (27$^1/_2$ M.) *Barrali* reaches the valley of the *Mannu.* Farther on, to the right, is an ancient rock-tomb hewn in a cliff of the *Monte is Grottas.* We ascend the river to (31$^1/_2$ M.) *Senorbì*, at the S. end of the hilly and rich corn-district of *Trexénta.* A diligence plies hence once daily in 4 hrs. viâ (5 M.) *Sant'Andrea-Frius* to (15$^1/_2$ M.) *San-Nicolò-Gerrei.* — 34 M. *Suelli*, with the nuraghe of *Piscu;* 38$^1/_2$ M. *Gesico.*

43 M. **Mandas** (1610 ft.; *Railway Restaurant*, fair, with bedrooms which should be secured in advance by telegraph; *Albergo Lunetta*), where the lines to Tortolì and to Sorgono (see below) separate. — 55$^1/_2$ M. *Orroli;* 58$^1/_2$ M. *Nurri* (accommodation at Pes's), near which are several nuraghi and an extinct volcano; 64$^1/_2$ M. *Villanova Tulo;* 76 M. *Esterzili;* 79$^1/_2$ M. *Sádali.* — 88 M. *Seúi* (2655 ft.; inn of Giuseppe Lecis) has coal deposits. We may walk or ride hence to the N.E. to the (4 hrs.) curiously shaped *Monte Perda Liana* (4230 ft.), the rocky summit of which can hardly be scaled without an Alpine outfit. — 101 M. *Ussássai.* — From (104 M.) *Gáiro* (buffet) a branch-line diverges to the station of *Ierzu*, whence a diligence plies twice daily in $^3/_4$ hr. to the (2$^1/_2$ M.) village of the same name (Alb. Greco). From Ierzu another diligence goes on daily in 2$^1/_2$ hrs. to *Tertenía.* — 111 M. *Villagrande;* 113$^1/_2$ M. *Arzăna;* 121 M. *Lanuséi* (1820 ft.; Albergo La Toscana); 123 M. *Elini-Ilbono.*

139 M. **Tortolì** (*Trattoria Pupilli*, very fair) is situated in an unhealthy region. 141$^1/_2$ M. *Tortolì-Marina* or *Arbătax*, the port of Tortolì, where the railway ends (steamer, see p. 449). About 1$^1/_2$ M. to the S.E. of the Marina is the Faro di Bella Vista (490 ft.), a lighthouse commanding an admirable view (adm. on application to the harbour authorities). — From Tortolì diligences run daily to *Bari* (6 M.) in 1$^1/_4$ hr. and to *Baunéi* (9$^1/_2$ M.; Albergo Modenese), viâ *Girasole* and *Lotzorai*, in 2 hrs. From Baunei a diligence plies daily in 7 hrs. through a solitary region to Dorgali (p. 455).

From Mandas (see above) to Sorgono, 59$^1/_2$ M., railway through a charmingly diversified region. — 46 M. (from Cagliari) *Serri*, whence a diligence plies daily in 4$^1/_2$ hrs. viâ Barumini to (13$^1/_2$ M.) *Gestúri.* Between Gesturi and Senis (p. 467) rises the circular plateau of *Giara di Serri*, around the margin of which stand seventeen nuraghi, while in the interior, beside the church of Santa Vittoria, various other nuraghi and beehive huts were discovered in 1909, as well as two round structures probably to be identified as

shrines. — 51 M. *Isili* (1460 ft.; accommodation at Crabu's), the seat of a sottoprefetto. In the neighbourhood are numerous nuraghi. — 56½ M. *Nurallao* (1335 ft.). — 66 M. *Láconi* (2080 ft.; buffet; inn kept by the Sorelle Sanna), with a ruined castle and a park, at the W. base of the plateau of *Sarcidano*. A diligence plies hence in 8 hrs. to Oristano (p. 456; 38½ M.) viâ *Nureci*, *Senis*, and Simaxis (p. 456). At Nureci are some cyclopean walls not unlike those of Tiryns. — 69½ M. *Fontanamela;* 72 M. *Ortuábis* (2540 ft.), the culminating point of the line; 80 M. *Meána*. — From the station of (89 M.) *Belvì-Aritzo* a diligence plies to (½-1 hr.) the mountain village of *Aritzo* (2745 ft.; see below; Alb. Simoncini), situated amid fine chestnut woods, at the foot of the *Punta Funtana Cungiada* (4785 ft.). — The line now skirts the W. slope of the *Monti del Gennargentu*, the highest mountain-group in the island, viâ (92½ M.) *Désulo-Tonára* to (102½ M.) **Sórgono** (2255 ft.; *Albergo la Sardegna*), the terminus. About 4½ M. to the S.W. is the pilgrimage-church of *San Mauro* (festival, May 28th-June 2nd). Diligence daily in 7¾ hrs. to Abbasanta (28 M.; p. 456).

The **Bruncu Spina** (6000 ft.), the highest point in the N. part of the Gennargentu mountains, commanding a superb view of the island and the Mediterranean, may be ascended on horseback in 6-7 hrs. from Aritzo (horse 1-2 fr.; guide, obtained through the hotels, 3-4 fr. per day). The ascent from Founi (see below) is shorter and easier. The ascent has been facilitated by the erection in 1901 of the *Casa-Rifugio Alberto Lamarmora* (5280 ft.; provisions and rugs must be brought), beside a spring below the *Punta Paulinu* (5880 ft.), one of the S.E. peaks. The **Punta Lamarmora** (6016 ft.), or *Perda Crapias*, the chief S. peak in the group, is reached in ½ hr. from the Rifugio. — The *Barbágia*, as the S. slopes of the Gennargentu are called, is the wildest part of Sardinia. The inhabitants boast that they never succumbed either to the Carthaginians or to the Romans. — *Fonni* (see above; 3255 ft.: Alb. Gennargentu), a little town with 4323 inhab., situated on the slope of *Monte Spada* (5235 ft.), a N. spur of the Gennargentu group, is served by three diligences: from Sórgono (see above) viâ Ovodda and Gavoi (p. 455; 23½ M. direct, in 12 hrs. incl. 4 hrs.' halt at Gavoi); from Nuoro (p. 455) viâ *Mamoiáda* (1210 ft.; 21 M. in 5½ hrs.); and from Lanusei (p. 466; 35 M. in 8 hrs.).

e. From Chilivani to Sassari and Porto Torres.

41 M. Railway in 2¼ hrs. (fares 7 fr. 50, 5 fr. 25 c., 3 fr.); three trains daily to (29 M.) Sassari (5 fr. 35, 3 fr. 75, 2 fr. 15 c.) and three trains daily from Sassari to Porto Torres (12 M., in ¾ hr.; fares 2 fr. 20, 1 fr. 55, 90 c.). — From Cagliari to Sassari, 161½ M., one through-train daily in 8¼ hrs. (fares 29 fr. 40, 20 fr. 60, 11 fr. 80 c.).

Chilivani, see p. 454. — The train runs between wooded heights. 7 M. *Ardara* has a church in the Pisan style (now a national monument). Near (12½ M.) *Ploaghe* (1400 ft.) rises a volcanic hill, where an ancient stream of lava is distinctly traced. On the N. side of the ravine stands the *'Nuraghe Nieddu'* (*i.e.* 'the black nuraghe'), consisting of several chambers one above the other, built of lava. The women of Ploaghe wear a curious blue head-cloth with a yellow

cross. — Farther on, in the valley below us to the left, are the ruins of the Romanesque abbey of *Trinità di Saccargia*, built in 1115 of dark lava and white limestone. — 18 M. *Campomela;* 20½ M. *Scala di Giocca;* 24½ M. *Tissi-Usini;* 26½ M. *Caniga.* — 29 M. *Sassari.*

Sassari.

Hotels. *Alb. Cagliaritano ed Italia* (Pl. a; B, 2), Largo Ittiri and Piazza Azuni, R. 3 fr., B. 80 c., with restaurant, good; *San Martino* (Pl. b; B, 2), Largo Felice Cavallotti 5, R. 2-3 fr. — Cafés. *Andry & Luzzi* (also confectioner's), Piazza Azuni and Piazza d'Italia, good; *Caffè dei Portici; Caffè Bellei Sechi* (also confectioner's); *Caffè Roma; Caffè Luzzi e Masala*, Corso Vittorio Emanuele.

Baths. *Bagni Valdettaro*, Via Cagliari. — Photographs. *Ant. Zonini*, Via Vittorio Emanuele 42.

Post Office, on the S.E. side of the Palazzo Provinciale (Pl. C, 2), adjoining the Piazza d'Italia. — Telegraph Office, Via Cavour. — *Società Nazionale di Servizi Marittimi*, office in the Palazzo Giordano, Piazza d'Italia.

Cabs. Per drive 60 c., at night 80 c.; for excursions in the neighbourhood 5 fr. per day (with two horses 8-10 fr.).

Diligences. To *Florinas*, 17 M., daily in 3½ hrs., viâ Muros and Cargeghe. — To *Ittiri*, 16 M., daily in 4½ hrs., viâ Usini. — To *Uri*, 11½ M., daily in 3 hrs. — To *Sedini*, 30½ M., daily in 7½ hrs., viâ Sennori, Sorso, and Castel Sardo (20½ M.). — To *Martis*, 27½ M., daily in 6 hrs., viâ Osilo (8 M.) and Nulvi (20½ M.). — Motor Diligence daily in 5 hrs. to (52 M.) *Tempio* (p. 453; 1st cl. 8 fr. 10, 2nd cl. 6 fr. 80 c.), viâ Osilo, Nulvi, Martis, and (36 M.) *Perfugas*.

Theatres. *Teatro Civico* (Pl. B, 2), near the Piazza Tola; *Politeama Verdi* (Pl. C, 2), to the N.E. of the Piazza Castello.

British Vice-Consul, *Cav. G. Secchi-Pieroni.* — Lloyd's Agent, *Gavino Martinetti*, Porto Torres (p. 470).

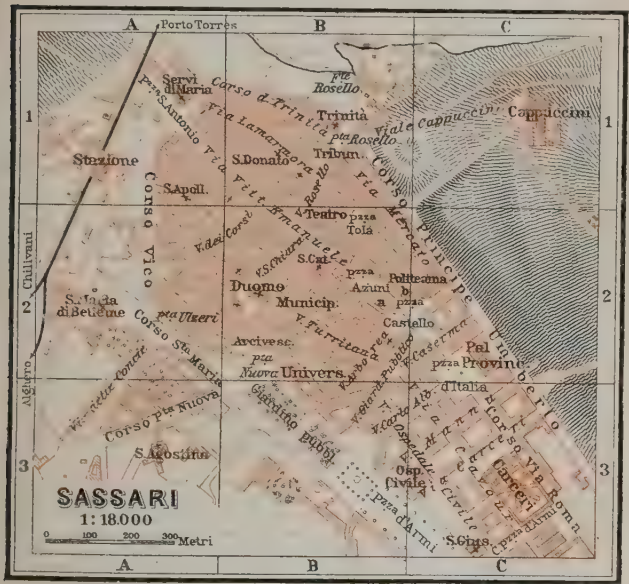
Sássari (767 ft.), a clean but dull town, the capital of the province of that name, with 34,897 inhab., an archiepiscopal see and the seat of a university, is situated on a sloping plateau of limestone, precipitous on the E. side. It is the chief town in the island next to Cagliari, and the two towns have for centuries disputed the exclusive rank of capital of Sardinia. Since the demolition of the Aragonese castle and most of the Genoese walls several handsome new quarters and buildings have sprung up at Sassari.

The railway station (Pl. A, 1) is on the N.W. side of the town. In the gardens outside it is a marble bust of *G. Mazzini* (d. 1872). A little to the E. begins the busy Via Vittorio Emanuele, the main street, gradually ascending to the S.E. towards the triangular Piazza d'Azuni (Pl. B, 2). This is embellished with a *Statue of Domenico Alberto Azuni* (1749-1827), the eminent historian and jurist, erected in 1862. Farther on, to the S.E., are the *Piazza Castello* (Pl. B, C, 2) and the spacious square Piazza d'Italia (Pl. C, 2, 3), with a monument to Victor Emmanuel II. To the right in this square is the *Palazzo Giordano*, a Gothic brick building, and to the left the *Palazzo Provinciale*, both modern. The latter contains a handsome council-hall, with two mural paintings by Sciuti (representing the

Treaty of 1294 between Genoa and Sassari and Angioi's entry into Sassari in 1796) and state-apartments for the royal family.

The broad *Via Roma* (Pl. C, 3) runs hence to the S.E. end of the town, whence it is continued (to the left) by an avenue leading to the reservoir of the waterworks.

The Via Santa Chiara (Pl. B, 2), diverging from the Via Vittorio Emanuele (p. 468) beside the former *Palazzo Civico*, which bears a tablet in honour of Garibaldi, leads to the S.W. to the *Cathedral*


A
B
C
1
2
3
Porto Torres
Pta Rosello
Servi di Maria
Pza S. Antonio
Via Lamarmora
Trinità
Pta Rosello
Viale Cappuccini
Cappuccini
Stazione
S. Donato
Tribun.
Via Roma
S. Apoll.
Corso Vico
Via Felice Emanuele
Via del Teatro
Teatro
pzza Tola
Via dei Coral
Via S. Chiara
S. Cat.
pzza
Via Principe Umberto
Duomo
Azuni
Poliziana
pzza
Municip.
Via Turritana
Castello
Via Ruggiero Settimo
Via Roma
Caserma
Pal
pzza Provinc.
Via Alberto Amedeo
Corso Via Roma
Carceri
Via Carlo Felice
Via Ospedale civile
Osp. civile
pzza d'Armi
S. Gius.
Via Cagliari
Via Torre Tonda
Via Nazionale
Via Cavour
Via Manno
Via Sassari
Via Roma
Via Ospedale
Via Carlo Felice

collection of prehistoric, Phœnician, and Roman antiquities (director, Prof. Dettori). To the W. of the university is the shady *Giardino Pubblico* (Pl. B, 3), where a band frequently plays. — The Corso Santa Maria, leading from this point towards the N.W., passes the church of *Santa Maria di Betlème* (Pl. A, 2), recently rebuilt but still retaining its severe Gothic façade of the Pisan period. About 350 yds. to the N. is the *Railway Station*.

On the E. side of Sassari is the copious *Fonte del Rosello* (Pl. B, 1). — The baroque well-house, dating from 1605, is crowned with an equestrian statue of St. Gavinus, the tutelary saint of the N. part of the island, who is said to have been a Roman centurion and to have embraced Christianity at the time of the persecution by Diocletian.

Environs. The neighbourhood of Sassari is hilly but well-cultivated. Green crops and tobacco-fields alternate with olive-plantations. A favourite excursion is to **Osilo** (8 M.; motor-diligence in 1 hr., ordinary diligence in 3 hrs., see p. 468), a large village (2130 ft.) with 4688 inhab., situated to the E., on the road to Tempio (p. 453). It commands fine views, especially from the ruined castle of the Malaspina family and from the still loftier *Cappella di Bonaria* (2500 ft.). The women of Osilo weave a cloth *(orbace;* Sardinian *furèse)* that is prized even in Italy; their costume is regarded as the most picturesque in the N. of Sardinia. — **Sénnori** (7 M. to the N.E.; diligence in 2 hrs., see p. 468) also is noted for its costumes. The inhabitants are largely occupied in weaving baskets from the fibre yielded by the dwarf palm (Chamærops humilis). — Other excursions may be made to the romantic valley of *Giocca* (railway station, see p. 468); or to *Codrongianus*, 18½ M. to the S.E. (carr. there and back 5-8 fr.; diligence to Florinas, 1½ M. to the W., see p. 468), and thence to the abbey of *Saccargia* (p. 468).

From Sassari a Railway (narrow gauge; 21½ M.) runs in 1½ hr. (fares 2 fr. 40, 1 fr. 40 c.; two trains daily), viâ *Mulafà*, *San Giorgio*, *Olmedo*, and *Mamuntanas*, to the seaport-town of **Alghéro** (*Albergo Italia*, R. 1½ fr., tolerable; sea-baths in summer near the station, 50 c.; coasting-steamer, see p. 449), with 10,741 inhab., founded by the Genoese family of Doria in 1102. After the capture of the town by Pedro IV., king of Aragon (1354), Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the Casa Albis, which is still shown. The town is the seat of a sottoprefetto and an episcopal see and contains many old houses. The cathedral, dating from 1510, has a fine belfry and a Spanish-Gothic portal, and the Spanish fortifications and towers are interesting. Coral and shell-fish are among the staple commodities (the *pinna marina* is found here). The environs produce wine, oil, and southern fruits in abundance. A fillip to the prosperity of the district has recently been administered by the opening of cadmium-mines and preserve-factories.

Near the *Capo Caccia*, reached on horseback (in 3½ hrs.) or by boat, are two fine stalactite caverns. One of these, named the *Grotta Verde*, situated below the road leading to the Semaforo, is always accessible from dry land, but the more important *Grotta del Nettuno* cannot be reached except by boat in calm weather. — An interesting horseback excursion of one day may be made from Alghero to the N.W. through the mountainous region of *La Nurra* (p. 471) to the *Monte Forte* (1520 ft.), or to the somewhat nearer *Monte Doglia* (1435 ft.), both commanding beautiful views.

The Porto Torres railway goes on beyond Sassari. Stations: 31 M. *Sant' Orsŏla;* 31½ M. *San Giorgio;* 33 M. *San Giovanni.*

41 M. **Porto Torres** (*Albergo-Ristorante degli Amici*, near the harbour, R. 2 fr.), occupying the site of the Roman *Turris Libisonis*, now the seaport of Sassari, and consisting of a single long

street, is notorious for its malaria. Pop. 3763. An antique column has recently been erected at the harbour to mark the end of the road from Cagliari (comp. p. 459). Above the town (¼ M. from the quay) stands the church of *San Gavino*, a basilica of the 13th cent., which was fortified in the 18th cent. with additions including numerous antique fragments. The restoration that is now going on has restored to view the handsome marble portals (of Pisan workmanship) on the N. and S. sides. The E. and W. ends both terminate in apses. The interior, with 28 antique columns, has a raised choir and an open wooden roof. The crypt contains the saint's tomb (see p. 470) and three ancient sarcophagi. — A little to the W. of the harbour the brook which falls into the gulf near the harbour is crossed by an ancient *Roman Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. Between the bridge and the harbour are the ruins of a large *Temple of Fortune*, restored by the Emp. Philip the Arabian in 247 A.D. Its relics now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist.

From Porto Torres a sailing-boat plies daily in 4 hrs. to the island of *Asinara* (1335 ft.; area 20 sq. M.). A steamer of the Compagnie Transatlantique plies twice a month in 6½ hrs. to *Ajaccio*. Steamer to *Cagliari* and *Leghorn*, see p. 449.

A pleasant ride (3 hrs.) may be taken to the *Monte Alvaro* (1120 ft.) or to the *Monte Santa Giusta* (825 ft.; fine view) in the *Nurra* (see p. 470). to the W. of Porto Torres.

42. Excursion to Malta.

From Syracuse to Malta, 82 nautical miles (embarkation, see p. 133). The steamers of the *Hungarian Steamship Co.* '*Adria*' sail daily (except Mon.) from Syracuse at 4 p.m., returning from Malta at 1 a.m. The voyage occupies 7-8 hrs.; fares 1*l.* or 12*s.* (25 fr. or 15 fr. in gold); return ticket a fare and a half (meals extra). — A steamer of the *Società Nazionale di Servizi Marittimi* leaves Syracuse every Mon. at 10.30 p.m. and reaches Malta in 8¼ hrs. (fares 24¾ fr., 15 fr. in gold; meals extra). This steamer goes on to Tripoli, and leaves Malta again on the return-journey at midnight on Saturday. — Fare to or from the steamer at Malta 6*d.*, with luggage 9*d.*; the landing-place is near the custom-house. Passports are almost indispensable, as stringent inquiry as to nationality and other points is often made both on ship-board and at the custom-house.

English money is the currency of the island, but French and Italian gold also is in common circulation. The pound sterling is known as *lira sterlina*, the shilling as *scellino*, the penny as *soldo*, and the halfpenny as *mezzo soldo*.

The Maltese Islands *(Isŏle Maltési)*, composed of tertiary rock formation, were considered by earlier geographers to belong to Africa, but are now assigned to Europe. They lie midway between the Straits of Gibraltar and the Suez Canal, on the chief route from the Atlantic to the Levant and to India. The principal island is *Malta*, with the capital *Valletta* and many small towns and

villages *(casal)*. It is 91½ sq. M. in area (20 by 9¾ M.) and, at its culminating point, 847 ft. in height. It is much over-peopled (2254 inhab. per sq. M.). So is the island of *Gozo* (25¾ sq. M.; 10¼ by 5¼ M.; 600 ft.), which lies to the N.W. of Malta and is divided from it by a channel 3¾ M. wide. *Comino* (248 ft.), 1¼ by 1 M., between Malta and Gozo, is uninhabited. The distance from Malta to the S.E. coast of Sicily, from which it is divided by the shallow *Malta Channel*, is about 56 M., to Cape Bon in Tunisia 200 M., and to Tripoli 206 M. The climate is very warm; the mean temperature of the year is 66½° Fahr., of January 53½°, of August 79½°. Gales, particularly the dreaded N.E. wind *(Gregale)*, often make a winter residence in Malta uncomfortable, while the *Sirocco*, here very moist, is especially trying in autumn.

At first sight the islands seem destitute of vegetation, the fields and gardens being enclosed by lofty walls, while the growth of trees is prevented by the violent winds. By means of laborious tilling and artificial irrigation about a third of the area of the islands has been converted into luxuriantly fertile arable land. After the corn and hay harvest in May and June the land is sown a second time, mostly with cotton, afterwards manufactured in the interior. Among other valuable products are early vegetables and potatoes, which yield two crops in the year. The oranges are excellent but other fruits are scarce. Cattle, poultry, and eggs are largely imported from Turkey, Tunisia, Tripolitania, and Barca.

The population of Malta in 1911 was 206,218, apart from the garrison (9016) and the fleet (7653); that of Gozo was 22,695. The British and foreign residents number 6800. The natives, especially in the seaports, are partly descended from the various races that have here held sway since the time of the Phœnicians. The *Lingua Maltese* is akin to Arabic, but has borrowed much from the Sicilian dialect of Italian and of late from English also. The educated classes speak Italian, which is used also in the law-courts. The language of commerce is English. The *faldetta*, the peculiar black head-dress of the women, is the sole relic of the old national costumes.

The Maltese are much attached to the church of Rome, and nowhere in so small a community are the churches so numerous and gorgeous. About one-third of the soil is said to belong to the clergy. The Maltese are well-known throughout the Mediterranean as enterprising mariners, merchants, and fishermen. Their island being the most densely peopled region in the Mediterranean next to Monaco, an immense number of the inhabitants have emigrated during the last century.

Malta is supposed to be identical with the island of *Ogygia*, described by Homer, where Ulysses is fabled to have been enslaved by the nymph Calypso, whose alleged cavern is still pointed out on the N. coast of Malta, and also in the island of Gozo. Between 3000 and 2000 B.C. a prehistoric

MALTA
1:320.000
Chilom.
Engl. Miles
Heights in Meters
L'Ahrash Point
Ponta tal Marfa
L'Ahrash Bluff
Torri tal Vendome
Mellieha Bay
Mellieha Pt.
Stat. of St Paul
Selmun I.
Ras el-Kammieh
Mellieha
Selmun Pen.
Ras el-Kaura
St Paul's Bay
Salina Bay
Calypso's Grotto
Wied tal Mistra
Ras el-Pasha
Wied tal Paula
Razul
Ras el-Karrabu
Ras el-Pellegrin
Foum el-Ritbi
Bas el-Raheb
Jebel Ghanzara
Ras el-Cala Marco
Madalena Bay
Madalena Tr.
Rhikasi Pt.
Pembroke Camp
St George's Bay
St Julian Bay
Sliema
Fort Tigné
VALLETTA
Fort Ricasoli
Ras el-Kaus
Rabato
Citta Vecchia
Curmi
Vittoriosa
Burmola
Zabbar
Zebbug
Dingli
Siggiewi
Luca
Zeitun
St Thomas Bay
Magira Ferha
Inkabba
Ghaxhaq
Ghirhenta Pal.
Ermedi
Hagiar Kim
Zurrico
Birzebbugia
Marsa Scirocco
Delimara Point
Hagira Seuda
Ras el-Hamra
Hassan Head
Bemhusa Point
Jezira
Fort Manoel
Lazzaretto
Fort St. Elmo
Fort Ricasoli
Misida
Misida Creek
Marsamuscetto Hbr.
Pieta
Floriana
Fort S. Angelo
Grand Harbour
Dockyard Creek
Calcara Creek
Naval Hospital
Vittoriosa
Senglea
Hamrun
Burmola
Curmi
Marsa
Ceppuna
Poor House
Addolorata Cemetery
Paula
Zabbar
Capuchin Convent
Military Hospital
Military Prison
Cottonera Lines
Sliema Creek
Spencer's Monument
Ste Venera
Pal. dei Leoni
Citta Vecchia
Birchircara
Zebbug
VALLETTA
1:64.000
Chilometri
Mid. Ing
Palace Cathedral PB. Porta Reale C.Ho Custom House
Geogr. Anst. v. Wagner & Debes Leipzig

race (Hamitic?), probably from Libya, settled in Malta. Of their stage of civilization, which lasted a thousand years, traces are still found in the massive stone structures in the cyclopean style, which reveal, especially in their circular ground-plan, an affinity with the *sesi* of Pantelleria (p. 353), the *nuraghi* of Sardinia (p. 451), and the megalithic monuments of Barbary, S.E. Spain, and the Balearic Islands, and fall within the sphere of influence of pre-Mycenæan ('insular') and Mycenæan culture. Later the Phœnicians of Sidon founded a colony here, which soon became important enough to send forth settlers to Acholla on the Tunisian coast. Next, in 736 B.C., came Greek immigrants, and two centuries later the Carthaginians, who took possession of the island. They now called it *Melita* and had a capital of that name (now Notabile), but they in their turn were ousted by the Romans in 218 B.C. It was on the N. coast of Melita that St. Paul was wrecked in 62 A.D. (Acts xxvii. xxviii.). He was received and courteously lodged by Publius, the governor, and founded a Christian community in the island before resuming his voyage. Four centuries later came the Vandals, and after another century the Byzantines, who in 870 were driven out by Moors from Tunis. Under the Moors the island was infested with pirates. At length when the Normans under Roger conquered Sicily in 1090 Malta also fell under their sway, and thenceforward it shared the fortunes of Sicily until 1522. In that year arrived the Knights of St. John, banished from Rhodes by the Turks, and to that Order in 1530 Malta, Gozo, and Tripoli were granted by Emp. Charles V. The knights then took the name of Knights of Malta and gallantly defended their island, which became one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of Borgo (Vittoriosa, p. 475) in 1565, when they were attacked by the whole forces of Suleiman the Great under Dragut, Mustapha, and Piali. In consequence of that event the Grand Master Jean de la Valette founded and fortified the new town of La Valette (Valletta), which became the capital and was deemed impregnable. In 1798 Buonaparte, when on his way to Egypt, gained possession of the town by treachery and stratagem; but on 8th Sept., 1800, after a siege of two years by the Maltese, assisted by British and Neapolitan troops, the French garrison was compelled to capitulate and leave the island. Since the treaty of Paris (1814) Malta has belonged to Britain.—The present governor of the island is *Lt.-Gen. Sir Leslie Rundle, G. C. B.*

The island of **Malta** presents an undulating and richly varied N.E. coast, but on the rocky S.W. side it rises abruptly from the sea. The *Grand Harbour* and the *Marsamuscetto Harbour*, the two grand natural harbours of Valletta, originally valleys hollowed out during the tertiary period, form one of the most important of British war-harbours, until 1912 the headquarters of the Mediterranean fleet (now at Gibraltar). Malta is also a great coaling-station, vying with Gibraltar, Algiers, and Genoa. The harbour is entered and cleared by 3200 vessels of 3,900,000 tons burden yearly.

Valletta. — **Hotels** (all more or less in the English style). At Valletta: Hôt. d'Angleterre, Strada Stretta 34, with a fine fresco-painted dining-room (17th cent.), pens. 9*s.*, good; St. James's Hotel, Strada San Paolo 226, pens. 9*s.*; Hôt. Royal, Strada Mercanti 30, pens. 10*s.*; Westminster, Strada Reale 11; Imperial, Via Santa Lucia 131; Queen's, Strada Mercanti; Hôt. d'Australie, Strada Stretta 53, pens. 8½ fr.; Hôt. Central, Strada Stretta 44, pens. 8½ fr., good cuisine, commercial. Also the family hotels, Oxford (No. 29), Great Britain (No. 67), and Osborne (No. 50), all in Strada Mezzodi, quiet and pleasant. — At Sliema (p. 475), for some stay: *New Imperial, Strada Ridolfo; Savoy, Strada Imrabat 6, with garden, pens. (with bath) 6-8*s.*, good, both in open sites.

Restaurant. *National Restaurant,* Strada Reale 253. — **Cafés.** *Bisazza,* near the Exchange Buildings; *Regina,* Piazza Tesoreria; *Anglo-Maltese* (Engl. beer), *Commerce,* both in the Strada Reale; *Express.*

Post Office, Strada Mercanti 4. — **Telegraph Office,** Strada Reale 38.

Banks. *Anglo-Egyptian,* Strada Reale 223; *Banco di Roma; Anglo-Maltese* and *Banco di Malta,* Exchange Buildings, Strada Reale. — Money Changers. *Coppini,* Strada Mercanti 58; *Cook & Son.* Strada Reale 308.

Shops. Lace at the *Malta Lace School,* Strada Mezzodi 28; *Borg,* Strada Reale 269; *Mifsud,* Strada Santa Lucia. — Filigree Work at *Amabile's.* — Booksellers. *J. Critien,* Strada Reale, and others. — Newspapers. *Daily Malta Chronicle, Malta Herald, Gazzetta di Malta,* etc.

Theatres. *Royal Opera,* Strada Reale, at the corner of Strada Mezzodi (Nov.-April, Ital. opera); *Teatro Manoel,* Strada Teatro, built by Grand Master Manoel de Vilhena (p. 476) in 1731, for operas and varieties. — Varieties at the *Alhambra.*

Cabs. Within Valletta and Floriana, incl. the Marina 4*d.* (luggage according to bargain); to Sliema 1*s.* 2*d.*, to Burmola, Senglea, or Vittoriosa 1*s.* 8*d.*, to Musta 2*s.*, to Notabile or Krendi 2*s.* 6*d.*, to Boschetto 3*s.*, to Mnaidra or St. Paul's Bay 4*s.* — By time: $^1/_4$ hr. 6*d.*, $^1/_2$ hr. 1*s.*, 1 hr. 1*s.* 6*d.*, each addit. $^1/_4$ hr. 4*d.*

Lift from the harbour to the Upper Barracca (p. 477), 1*d.*

Tramways from Porta Reale (1) viâ Marsa and Casal Paolo (2*d.*) to Burmola, (2) viâ Curmi to Zebbug, (3) viâ Hamrun to Birchircara.

Steam Ferry across the Grand Harbour to Senglea ($^1/_2$*d.*); across Marsamuscetto Harbour to Sliema ($^1/_2$*d.*); to Pietà and Misida (1*d.*); in summer to St. Julian's also (2*d.*). — Steamer to Gozo from the Grand Harbour (to or from steamer 4*d.*) every weekday at 7, on Sun. at 8 a.m.; on Sun., Tues., Thurs., Sat. at 1 p.m. also; returning at 10.30 or 4.30; return-fare 1*s.*

Malta Railway (station between Royal Opera and Porta Reale), 24 trains daily (more on Sun.), to Attard 3*d.* or 1$^1/_2$*d.*, to Notabile (Città Vecchia) 7*d.* or 3$^1/_2$*d.*

Steamboat Offices. *Peninsular & Oriental,* Worcester, Strada Mercanti 41; *Cunard,* Lowe, Strada Stretta 81; *Comp. Gén. Transatlantique,* Vadala, Strada Reale 292; *Società Nazionale,* Civitelli, Strada San Paolo 225; *German Levant,* P. Cutajar & Co.; *Hungarian Adria Co.,* Kohen, Piazza Regina 6.

United States Consul, *J. O. Laing;* vice-consul, *J. A. Turnbull.* — Lloyd's Agents, *O. F. Gollcher & Sons,* Strada Zaccaria 21.

English Churches. *St. Paul's Church,* at Valletta, services at 8, 10.30, and 6.30; chaplain, *Rev. A. F. Newton,* The Cloisters. — *Trinity Church,* at Sliema, services at 8, 11, and 6.30; chaplain, *Rev. H. J. Shaw,* Bishop's House. — Scottish Presbyterian Church, Strada Mezzodi, Valletta, services at 10.30 and 6; minister, *Rev. G. A. Sim,* Strada Forni 205.

Sights. *Cathedral* before 8 and from 10 to 10.30 a.m.; also after 2 p.m. — *Library* on weekdays, 9 to 3.30. — *Governor's Palace* daily, 9-12 and 1-5, 6*d.* (guide unnecessary). — *Valletta Museum* on weekdays 9-1 (in June-Sept. 3-6 also), 6*d.*, Sat. 3*d.*; Sun. 9-12 free.

One Day. Visit to *Cathedral, Palace,* and *Museum* (pp. 475, 476), and view from *Barracca Superiore* (p. 477) in the forenoon; in the afternoon, trip to *Notabile* (p. 477; cathedral, bastions, museum), or to *Gozo* (p. 478).

Valletta or *Valetta* (197 ft.; pop. 24,445, or incl. Floriana 32,022), the capital of Malta, is the seat of the Governor (see p. 475), of the Commander-in-Chief of the Mediterranean Forces (Gen. Sir Ian Hamilton), and of a University founded in 1769. It lies in 35°54′ N. lat. and 14°31′ E. long., at the extremity of the peninsula, formerly called *Monte Sceberras,* 1$^1/_2$ M. long and $^1/_2$ M. broad, between the *Grand Harbour* (to the S.E.) and the *Marsa-*

muscetto Harbour (to the N.W.). Enthroned above its harbours, with its grand fortifications partly hewn in the rock, the model of a 16th cent. fortress, it presents a very striking appearance.

Opposite Valletta, on the three central creeks of the Grand Harbour, lie the 'Three Cities' of *Borgo* (Malt. *Birgu;* pop. 6182), the oldest seat of the Maltese Order, also called *Vittoriosa* since the great Turkish siege, *Sénglea* (pop. 8216), and *Bürmola* or *Cospicua* (pop. 13,449), with the naval arsenal. In the Marsamuscetto Harbour lies the island of *Jezira*, with the Lazzaretto, beyond which, on the *Sliema Creek*, rises the town of *Sliema* (pop. 14,129).

The **Fortifications** were an object of ceaseless attention under the rule of the Order. The oldest part of them is *Fort St. Angelo*, originally built by the Moors in 870 and renewed in 1530, which in the siege of 1565 proved the chief bulwark of Borgo. *Fort St. Elmo*, originally built in 1488 but now entirely altered, fell into the hands of the Turks in 1565. The town-wall of *Borgo* was built in 1530 and that of *Sénglea* in 1554. The *Town Walls of *Valletta*, with their thirty bastions, deep moats, drawbridges, and casemates, date chiefly from the time of the foundation of the town (1566-71). The outworks of *Floriana* are of 1635. The older ramparts of Vittoriosa, Senglea, and Burmola, called the *Firenzuola Lines*, were strengthened by the addition of new outworks in 1668 called the *Cottonera Lines*. The later harbour-forts are *Fort Ricasoli*, of 1670, *Fort Manoel* in Jezira, of 1732, and *Fort Tigné*, of 1792. These works are supplemented by the British *Harbour Batteries*.

The streets ascend steeply from the two harbours, many of them by means of long flights of steps. The main business streets are the Strada Reale, leading on the top of the peninsula from Fort St. Elmo to Porta Reale (over $^1/_2$ M.), and the Strada Mercanti. From the latter the Strada Cristoforo descends past the *University*, established in an old Jesuit college (Strada San Paolo 109), to the *Lower Barracca Gardens*, a bastion affording a good survey of the mouth of the harbour and the 'Three Cities'.

The plain Palace, once the seat of the Grand Master and now that of the governor of Malta (see p. 473), was erected in 1573-77 by *Girolamo Cassar* in the Strada Reale and Piazza Tesoreria, in the centre of the town. The garden court on the left is adorned with a bronze statue of Neptune by *Giovanni da Bologna;* in the court on the right rises a huge Araucaria excelsa. Adm., see p. 474; entrance by the green gate in the upper court.

The chief attraction is the Palace Armoury on the first floor, containing armour, weapons, flags, and trophies of the Order (catalogue 5*s*.). The principal hall, 88 yds. long, contains also state-coaches in the pseudo-classical style and charters of Pope Paschalis II. (1113) and Charles V. (1530; investiture of the Order). On the walls of the adjacent corridor are painted views of old Malta. The Council Room on the left is hung with superb Gobelins, designed by *Franç. Desportes* (1703). The wall-paintings represent naval battles fought by the Order.

An inscription on the Doric portico of the *Main Guard*, opposite the N.W. façade of the Palace, records the cession of Malta to Great Britain. A band often plays in the square in the evening. In the Piazza Tesoreria, opposite the S.W. façade of the Palace, is

the *Public Library* of 56,000 vols. (adm. see p. 474; entrance under the arcades).

The Cathedral of San Giovanni *(St. John's)*, to the left in the second side-street in the direction of the Porta Reale, built in 1573-77 by *Girol. Cassar* and lavishly decorated in the interior, was the Order's temple of fame. Adm., see p. 474.

Interior. The oil-paintings on the barrel-vaulting are by *Mattia Preti* ('il Cavaliere Calabrese'; 1613-99). On the floor are about 400 slabs of coloured marble, tombstones of the knights. The chapels dedicated to the nine nations of the Order are lined with a number of tombstones of Grand Masters, mostly in the baroque or rococo style. In the Portuguese chapel (2nd on the right) are those of Ant. Manoel de Vilhena (1722-36) and Manoel Pinto de Fonseca (1741-73), the founder of the university. — In the crypt, below the high-altar (of 1686), repose, among others, L'Isle Adam (1530-34), the first Maltese Grand Master, and Jean de la Valette (1557-68), the gallant defender of Borgo (see p. 473).

Sumptuous Brussels tapestry (1697-1701), after designs by *Rubens* and *Mattia Preti*, is hung up in the church on festivals.

The *Valletta Museum, Strada San Giovanni 38, opposite the façade of the Cathedral, affords an admirable survey of the history of Maltese art and culture from the prehistoric age down to the close of the Knights' period. Adm., see p. 474; no catalogue; curator, Dr. Themistocles Zammit.

Entrance Room. On the left the 'sacred stone' from the Torre dei Giganti (p. 478); Roman inscriptions from Gozo (about 140 A.D.); a fine Norman capital, Norman and Cufic (early Arabic) inscriptions, etc.; also models of stone balconies and of a Norman window at Victoria (p. 478).

First Floor. Prehistoric objects from Egypt (the Faiyûm); the Lord Grenfell collection of Egyptian antiquities; Greek vases from Benghazi and Cyrene; Arabian glass, etc.

Second Floor. In the *Vestibule* are Roman sculptures. — The *Chief Hall* contains prehistoric, Phœnician, Punic, and Roman objects from tombs in Malta and Gozo. By the entrance-wall is a large collection of vases arranged in types. In the last case are potsherds from various neolithic stations. By the back-wall are prehistoric finds from Hal-Saflieni (p. 477) and Hagiar Kim (p. 478), vases, amulets, projectiles, flint implements, seven seated stone figures, etc.; adjacent, on the left, is the unique Phœnician-Greek dedicatory inscription in which Phœnician characters were for the first time deciphered (on the right, cast of a similar inscription in the Louvre). By the window-wall are copies and models of the so-called chief temple of Hagiar Kim and of Phœnician tombs; also an Arabian tombstone (1173), with a long Cufic inscription. In the first case in the centre is Phœnician glass; in the fourth, a Phœnician terracotta sarcophagus, with the recumbent figure of the deceased. The *Second Room* contains memorials of the period of the Order. — In the *Passage* are drawings of the Roman house at Notabile (p. 477) and its mosaics. — The *Third Room* contains old plans, maps, and views of Malta; an old model of a state-galley of the Grand Masters; a collection of coins from the Phœnician age to the present day.

Each of the nine nations of the Order had its own 'auberge' or house of assembly. Most of these were built by Girol. Cassar. The *Auberge d'Aragon* is in the Piazza Celsi, to the N.W. of the Palace. At the upper end of the town are the *Aub. de Provence*, at the corner of the Strada Reale and Strada Britannica, the *Aub. d'Italie* (1574), in the Strada Mercanti, opposite the post-office, and the hand-

some *Aub. de Castille* (1574; altered in 1744), in the Piazza Regina. — A few paces from the Piazza Regina are the *Upper Barracca Gardens* (laid out on the large bastion of Barracca Superiore; lift, see p. 474), embellished with numerous statues, and affording a fine view of the Grand Harbour, especially by evening light.

Through the *Porta Reale* (P. R. on the Map) we reach the plateau between Valletta and the suburb of Floriana. Near the gate is the tramway station (p. 474). On the right, farther on, is the *Parade Ground*. In the middle of the plateau, beyond the bronze statue of *Ant. Manoel de Vilhena* (p. 476), runs the long narrow *Maglio Garden*, enclosed by high walls. Farther on we come to the bastions of Floriana, on which are situated the *Argotti Garden*, the *Botanic Garden*, belonging to the university, and the *Sarria*, a handsome church of the Maltese Order (1678).

At *Casal Paolo* and *Paula*, 2 M. to the S. of Floriana, beyond the *Creek of Marsa*, lies the prehistoric *Hypogaeum of Hal Saflieni*, containing circular caves, some of them richly decorated, of the period of the neolithic tivilization. Entrance (6*d*.) in Catacomb Street, 5 min. from the tramway-cerminus (p. 474).

Railway (p. 474) from Valletta to Notabile (carr., see p. 474). After the long tunnel under Floriana come the stations of *Hamrun*, *Misida*, *Birchircara*, and (4½ M.) *Attard* (Alb. Melita). About 10 min. to the N. of Attard is the *Palace of Sant'Antonio* (1625), once the summer seat of the Grand Master (visitors admitted to the fine garden). The road in front of the palace goes on to (2 M.) *Musta* (pop. 5783), with a remarkable church, whose dome, 118 ft. in diameter, was constructed in 1853-64 without the aid of scaffolding.

7 M. **Notábile** or **Città Vecchia** (*Hôt. du Point-de-Vue*, with fine view, pens. 7-8*s*.; pop., incl. Rabato, 9981), still popularly called *Medina* (Arabic for 'town'), the seat of the bishop, was the old fortified capital of the island as far back as the Roman age.

From the Notabile station a road leads to the Piazza Sakkaya, on the hill between the old town and the S. suburb of *Rábato*. Thence we pass through the Porta dei Greci to *St. Paul's Cathedral* (San Paolo), before whose portal are planted cannon as in the time of the Order. The sumptuous interior contains many marble tombstones of Maltese bishops. Fine choir-stalls of 1480. The Strada dei Bastioni behind the church commands an extensive view.

In Museum Road, not far from the Piazza Sakkaya, is a Roman house, excavated in 1881, now converted into a *Museum*, containing mosaic pavements, statues, bronzes, and glass (fee 6*d*.). — The adjacent *Esplanade* affords a fine view of Musta, the town-walls of Notabile, and the pleasant green valley at the foot of the *Imtarfa Hill*, with the barracks and the Museum Station (terminus of the railway, which goes through a tunnel under Notabile).

The parish church of *San Paolo*, in the Piazza Parrocchiale of the suburb of Rabato, stands over a cavern, in which, according

to the legend, St. Paul dwelt during his three months' stay in the island in the year 62. From the church the Strada San Cataldo and Strada Sant' Agata soon lead to the *Catacombs of St. Paul* and the *Cemetery of St. Agatha*, both pre-Christian in origin but used in Christian times (fee 3*d.*).

To the N.W. of Notabile rise the *Bingemma Hills* (784 ft.), with Phœnician rock-tombs and a fort on the coast. — About 2 M. to the S.W. of Notabile, near *Casal Dingli*, is the *Naval Signal Station* (847 ft.), the highest point in the island, whence we overlook the whole group of islands and the surrounding sea. — Some 2 M. to the S. of Notabile lies the *Boschetto*, a large public garden (carr., see p. 474), adjoining the *Verdala Palace* (1586), once a summer seat of the Grand Masters (now that of the governors). — To the S.E. is ($4^1/_2$ M.) *Casal Krendi* (carr., see p. 474), near the luxuriantly wooded gorge of *Makluba*, 132 ft. deep, probably formed by an earthquake. We may visit (20 min. to the W.) the prehistoric ruins of *Hagiar Kim* (p. 476), buildings of huge blocks of stone without mortar. About 7 min. farther to the W. are the similar ruins of *Mnaidra*.

St. Paul's Bay (Baia di San Paolo; carr., see p. 474), on the N. side of the island, $5^1/_2$ M. to the N. of Notabile, with the islet of *Selmun* (colossal statue of the apostle), is the supposed scene of St. Paul's shipwreck.

The sister island of **Gozo** (p. 472), to the N.W. of Malta, the ancient *Gaulos*, Maltese *Ghaudex*, which also was once fortified by the Maltese Order, is more fertile and varied than the main island. The coast is precipitous all round. The small local boat (p. 474) crosses in 2 hrs., affording a fine view of the N.E. coast of Malta and of the wave-worn chalk cliffs and caves of Comino. We land in *Migiarro Bay* (Malt. *Mgiar*), on the S. coast of Gozo, below *Fort Chambré* (1750), where carriages are in waiting (to Victoria and back 3*s.*, whole day 5*s.*).

Victoria (299 ft.; Duke of Edinburgh Hotel, in the Strada Corsa, below the town, and others; pop. 5655), called *Rábat* down to 1887, the capital and episcopal residence of Gozo, lies in the centre of the island, 4 M. to the N.W. of the landing-place. The streets show a good many relics of mediæval architecture (comp. p. 476). The neglected *Citadel* dates from 1600. The women of Gozo are much occupied with lace-making.

A branch of the road from the harbour to Victoria leads to the village of *Sciarra* (486 ft.; Maltese *Casal Xaghra*). Below Sciarra, on a height covered with fruit-trees, rises the *Torre dei Giganti* (Malt. *Ggantija*), similar to the ruins of Hagiar Kim (see above; adm. by leave of the proprietor, Marquis Cassar Desain).

43. Excursion to Corfu.

Steamboats from Brindisi to Corfu: *Austrian Lloyd* every Tues. morning & every Wed. night (from Corfu every Tues. & Wed. afternoon) in 11-12 hrs. (fares 33 fr., 21 fr., incl. food); *Società Nazionale di Servizi Marittimi* every Sun. & Tues. night (from Corfu every Sun. & Thurs. afternoon) in 10-12 hrs. (fares 32 fr. 5, 21 fr. 35 c., incl. food); *Puglia Co.* every Thurs. night (returning every Mon. afternoon) in 19 hrs.; *John MacDowall & Barbour*, a Greek company, every Sat. night (returning

ISOLA DI CORFÙ
1 : 300.000
Chilometri
Engl. Miles
C. Capo; P. Punta; S., H. Santo, Hagios.
C.S.Caterina
C.Drasti
Rhoda
Sidari
Perulades
Karusades
Avliotes
Kavallari
Sfakerà
Garnades
Agrafùs
Nifès
Kunavades
Maguladès
C. Kephali
Raktades
S.Duli
Kiprianades
Omali
Strinilla
Kavadates
Messaria
Valagno
Klimatia
Perlepsimades
S.Athanasio
Malakius
Zigò
Afiona
Sokraki
Spartilla
Manatades
Agro
Korepiskopus
Passo di S.Pantaleone
S.Marco
Spagus
Arkadades
Pyrgi
Vatognès
Skripero
Korakiana
Ipso
Makrades
Mc Ercole
Dukades
Castello S.Angelo
Lakonès
C.Palacrum
Krevazzula
Gardellades
Paleokastrizza
Liapades
P.Comeni
Govino
Lazzaretto
Kanakades
Marmaro
Kondokali
Vido
Koliviri
Kukuriza
Potamò
Mandukio
Gianades
Ropa
Euronulus
CORFÙ
S.Teodoro
S.Elia
P.Cassopetto
Tignoso
Luzzes
Kassopo
P.S.Stefano
Tetranisi
Pandeleimona
Peritia
Episkiepsi
Mc S.Salvatore (Pantokrator)
Signes
Kulami
Nisaki
P.Denta
Lykursi
Aliku
Pavla
Bistrica
Lyku
S.Giorgio (107)
L.Butrinto
Mahmud Bei
Neokhori
Milu
C. Scala
Lago Almura
Biarinto
Butrinto
S.Georgis
L.Risa
Tschiftlik
39°45'
20°
Molo
Porto
Strada sulle Mura
P.S.Nicolò
Bagni
Pref.
Banca Naz.
Posta
Dogana
Mercato
S.Spiliotissa
Pal.Reale
S.Spiridione
Adam
Strada Nikephoros
Banca Ionia
Corso Giorgio
La Spian
Fortezza
Teatro Vo
S.Giacomo
Schulenburg

Mandukio
Nuova
CORFÙ
Fortezza
Abraham
Fort.za vecchia
C. Sidero
S.Rocco
Golfo di
Fortezza
S.Salvatore
Kastrades
Kastrades
Corcyra
Villa Monrepos
S.Pantaleone
Convento
Tempio antico
Analipsis
(Ascensione)
P.S.Elia
Lago di Kalikiopulo
Kressida
Canone
Scoglio di Ulisse
1:60.000
Chilom.
Engl. Mile
Kalaphationes
Kinoptastes
Sinarades
Kastelanus
Gasturi
Benizze
Kato Garuna
Apano Garuna
Mt. S.Croce
(Stavro Vouni)
Kato-Pavliana
Vugnatades
Strongyli
Piskopianà
Moraitika
S.Mattia
Zigono
Mesongi
Gardiki
Braganiotika
Spilio
Klomotina
Klomo
Korakades
Kuspades
Neokhoraki
Argyrades
Maratia
Perivoli
Vitulades
Kritika
Neokhori
Palcokhori
Dragotinà
Spartero
Arkodila
C.Bianco
P.Konsia
Lagudia
Pentenisia
Fanale
P.Levkimo
Longitudine Est 20° di Greenwich
39°30'
Ginnasio
Capo d'Istria
Teatro d'Estate
Casino-Bagni
Orfanotrofio
Museo
Tomba di Menecrate
Viale Imp. Elisabetta
CORFÙ
1 : 15.000
Metri
Yards

Sat. morning) in 13 hrs. — There is also regular steamboat-communication between Corfu and Trieste, the Piræus, Patras, Alexandria, etc.

Money. The French system has been introduced into Greece: the franc is called a *drachmē* (dr.; pl. drachmáes), the centime *leptón* (l.: pl. leptá). The currency is chiefly paper, equivalent in value to Italian money, which also is current. No money should be changed with the dealers that board the steamers, as they are apt to foist demonetized coins on the unwary.

A visit to the charming island of Corfu is recommended even to those who have only two or three days at their disposal and are consequently unable to extend their excursion to Greece.

Brindisi, see p. 252. On quitting the harbour the steamer at once steers towards the S.E., and the land soon disappears. Next morning the outlines of Albania (Turkey) come in sight to the left of the Straits of Otranto, with the great rampart of the *Acroceraunian Mts.* (6644 ft.). Farther on, in the foreground, lies the island of Corfu. *Othoni*, *Erikusa*, and the other *Othonian Islands* are seen to the right. At the S. end of the Acroceraunian Mts. lies *Santi Quaranta*, where some of the steamers call, the poor seaport for Yánina, which is two days' ride (59 M.) distant. The scenery of the wide Strait of Corfu (2-4½ M. broad), separating the island from the mainland, is very imposing. To the right towers *Monte San Salvatore* (p. 484). The beautifully situated town of Corfu is at first concealed by the island of *Vido*. On casting anchor we have on our left the double protuberance of the Fortezza Vecchia and on the right the dark ramparts of the Fortezza Nuova, with the suburb of Mandukio beyond.

Corfu. — Arrival. Boat to or from the steamer 1½ dr., with heavy luggage 2 dr. The boatmen are insolent, there is no tariff, and great confusion prevails, so that the traveller had better allow the commissionnaire of the hotel to settle with the boatmen and attend to the luggage, for which a charge of 3-4 fr. is made in the bill. The custom-house examination is quickly over.

Hotels (tariffs payable in gold). **Hôtel d'Angleterre et Belle Venise* (Pl. a), in a lofty situation to the S. of the town, with fine views, electric light, and garden, R. 3-7, B. 1½, déj. 4, D. 5, pens. 10-15 fr.; **Hôtel St. Georges* (Pl. b), on the Esplanade, R. 3-12, B. 1½, déj. 3½, D. 5, pens. 10-15 fr.; these two are of the first class, with baths. — Less pretentious houses, all, except the first, in the Greek style, with restaurants: *Pension-Restaurant Belvedere*, Strada sulle Mura, pens. 7 dr.; *Hôtel d'Orient*, on the Esplanade; *Hôtel Patras*, Nikephoros Street; *Hôtel d'Alexandrie*, R. 2 fr., *Hôtel & Restaurant Constantinople*, R. 3 dr., both at the harbour.

Cafés. The principal cafés are on the Esplanade, at the beginning of the double avenue; cup of coffee prepared in the Turkish manner 20 l. — Restaurants. *Abbondanza* (Greek), Nikephoros Street, moderate; *Patras*, *Belvedere*, see above. — Beer. *Dobay*, on the Esplanade; *Gambrinus*, near the Old Theatre (p. 481).

Post Office, adjoining the Sanità, at the harbour.— Telegraph Office, near the Banque Ionienne. — Bankers. *Fels & Co.* (Pl. 1), Strada sulle Mura; *Banque Ionienne*, Nikephoros Street, near the Esplanade; *Banque Nationale*, near the King's palace.

Carriages. For drives in the town or environs, 2-3 dr. per hr. (bargain necessary); short drive 1 dr.; for longer excursions, see pp. 483, 484. Carriages obtained at the hotels are better but dearer. — Boats for excursions may be ordered at the hotels.

Motor Cars (belonging to the *Société d'Automobiles*): omnibus daily to the N. and S. parts of the island, each pers. 10l. per kilomètre; car seated for five, 50l. per kilomètre.

Steamboat Offices. *Austrian Lloyd*, *Ellerman Line*, Fels & Co. (p. 479); *Società Nazionale* (Pl. 8), G. Topali. — Lloyd's Agents, *Barff & Co.*

Consulates. British (Pl. 3): consul, *G. Raymond;* vice-consul, *P. Papadachi.* — United States (Pl. 7): consular agent, *Ch. E. Hancock.*

Theatres. *Teatro Grande*, built in 1895 on the model of San Carlo at Naples, near the Porta Reale; Ital. opera in winter. — *Summer Theatre*, to the S. of the Ginnasio.

Sea-Baths (80 c.-1 fr.) and plunge-baths, near the Punta San Nicolò.

English Church *(Holy Trinity)*, Condi Terrace; chaplain, *Rev. E. L. Fawcett;* services at 10.30 and 3, from Nov. to April.

Climate. In the latter half of *March*, in *April*, and in *May* the climate of Corfu is usually charming, and a residence here at that season, amid its luxuriant vegetation, is delightful. The temperature is mild and equable also during *October* and the beginning of *November*, but *June*, *July*, and *August* are very hot, and in winter heavy rains and sudden changes of temperature are of frequent occurrence. As a winter-residence for invalids, particularly those with pulmonary complaints, Corfu therefore compares unfavourably with the best-known health-resorts of Italy.

Corfu, Ital. *Corfù*, Greek *Kérkyra*, the capital of the island of the same name, and the seat of archbishops of the Greek and Roman Catholic churches, is one of the most prosperous towns in Greece. With its suburbs of *Kastradis*, *San Rocco*, and *Mandukio*, it contains 28,250 inhab., among whom are 4000 Roman Catholics and 2700 Jews. The spacious harbour is enlivened by an active trade, olive-oil being the chief export. The fortifications constructed by the Venetians, the *Fortezza Vecchia*, picturesquely situated in the sea, on a double rock to the E. of the town, and the *Fortezza Nuova*, on the N.W., are now unimportant. The narrow streets present a busy scene. The chief languages are Greek and Italian.

Kérkyra (Lat. *Corcyra*), the second in size (245 sq. M.) but the most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinous. Colonized from Corinth at an early period (B.C. 734), it developed into a dangerous rival of its mother-city, thus partly causing the Peloponnesian War. The name of *Corfu* came into use in the middle ages and was at first confined to the rocky heights enclosed in the old fortifications; it seems to be a corruption of 'Koryphous'. From 1386 to 1797 the island was under Venetian supremacy; in 1797-99 and from 1807 to 1814 it was occupied by the French. In the interval it formed, with the other Ionian Islands, a republic first under Turkish, then under Russian sway; but from 1815 to 1863 the 'seven-island state' *(Heptanesos)* was under the protection of England, after which it was ceded to the kingdom of Greece.

On disembarking we cross the court of the Dogana, turn to the left at the small Hôtel de Constantinople, and follow the *Strada sulle Mura*, which skirts the N. side of the town, affording numerous fine views, and reaches the Esplanade near the Royal Palace. Or we may proceed direct from the harbour through the *Strada Nikephoros*, the busy principal street, to the Esplanade in 5 minutes.

Before we reach the Esplanade we pass a side-street on the left with the church of *Santo Spiridione*, and another on the right with the *Teatro Vecchio*, built by the Venetians, now the municipio.

The Esplanade (*La Spianata*) is an extensive open space between the town and the old fortifications. On the W. side it is bounded by handsome houses with arcades on the groundfloor. On the N. side rises the —

Royal Palace, a three-storied edifice with two wings, in grey Maltese stone, erected at the beginning of the British period for the Lord High Commissioner. A handsome marble staircase ascends to the first floor, where the vestibule contains an antique lion couchant. One of the wings contains the throne-room, while the council-chamber of the former Ionian Senate is in the other. The entrance is by the W. side-door (fee). — In front of the palace is a bronze *Statue of Sir Frederick Adam*, who conferred numerous benefits on the island during his tenure of office as Lord High Commissioner (1823-32).

At the E. end of the double avenue intersecting the Esplanade is a monument commemorating the gallant defence of Corfu against the Turks in 1716 by *Count von der Schulenburg*, a general in the Venetian service. Beyond it a bridge crosses the wide and deep strait to the —

***Fortezza Vecchia** (visitors admitted), which rises in terraces on the steep twin-rocks. The dilapidated buildings are now used as barracks and a military hospital. At the foot of the height is the garrison-church, with a Doric portico, built by the English. The passage opposite the main entrance leads to the Commandant's Residence, an edifice with green shutters and balconies, approached by an incline and a flight of steps. We ascend hence to the left, pass through a long vaulted passage, proceed straight on to the ramparts, which are overgrown with vegetation, and finally mount a few steps to the platform on the W. rock (230 ft.; with signalling-station and lighthouse). This point commands a superb **View of the town and of the island from Monte San Salvatore and Capo Cassopetto on the N. to Capo Bianco on the S., while to the E. lies the Turkish coast of Epirus with its lofty mountains. The custodian lends a telescope to the visitor (25 l.).

At the S. end of the Esplanade, beyond a small *Circular Temple*, raised in honour of another English Commissioner, is the *Gymnasium* (last house on the right), with a fine flight of steps. In the open space in front of it is a marble *Statue of John Kapodistrias*, a native of Corfu, who was president of the Greek Republic from 1828 to 1831. A broad street descends hence to the Viale dell' Imperatrice Elisabetta, formerly the *Strada Marina*, which skirts the shore below the new quarter of the town and is a favourite evening promenade of the Corfiotes. At the beginning of it, to the

right, is the *Casino*, with reading and concert rooms. Turning to the right about 350 yds. farther on, then, after 50 paces more, to the left, we reach the *Museum*, containing ancient tomb-inscriptions and sculptures (notably the yield of the recent excavations on the site of the archaic temple, see below). Just below lies the round Tomb of Menecrates, resembling a well (6th or 7th cent. B.C.). Above the tomb rises the dismantled *Fortezza San Salvatore*, with the circular prison building.

The Viale dell' Imperatrice Elisabetta sweeps in a curve round the suburb of **Kastradis** or *Garitza*, and ends at the mole sheltering the bay. From a bend, short of the mole, we follow the Viale Imperatore Guglielmo Secondo towards the S. In 7 min. we ascend by a road diverging to the left, opposite the apse of the old church of *Santa Corcyra*. The gate on the left is the entrance to the royal villa of ***Monrepos** *(Villa Reale)*, the extensive gardens of which command beautiful views of the town and fortress of Corfu (open free on Thurs. and Sun. afternoons; on other days, fee).

The above-mentioned road, skirting the park, leads to the village of *Análipsis*, Ital. *Ascensione*. Near the village a path diverges to the left and leads through a grove of olives towards the sea. After about 200 paces we reach, a little to the right, the substructure of the Doric *Temple of Kardáki*, discovered in 1822 beside the narrow ravine of that name and laid bare in 1912. The columns, of which there were six at each end (some set up again), are nearly 10 ft. in height. The cella contains the base of a cult-statue.

The Viale Imperatore Guglielmo follows the W. slope of the hilly peninsula, which extends to the S. between *Lake Kalikiópulo* and the sea. This was probably the site of the ancient town, the principal commercial harbour of which was formed by the Bay of Kastradis, while the lake of Kalikiópulo, now silted up, seems to have been the ancient *Portus Hyllaeicus*, used as a station for vessels of war.

Near the convent of Santi Teodori the ruins of an extensive *Archaic Temple* (6th cent. B.C.) were laid bare in 1911. The most important remains found here (now in the Museum, see above) were the sculptures from the W. pediment, high-reliefs in tuffstone. In the centre is a colossal figure of Medusa between her children Pegasus and Chrysaor (on a smaller scale); on either side is a huge lion or leopard. Beyond these again are figures on a smaller scale: on the right, Zeus overpowering a Titan; on the left, a seated goddess, threatened by a spear. In the extreme left corner is a fallen Titan. A few remains of columns and entablature were found here also. Of the E. façade (50 yds. distant) a few fragments only were discovered, but, in front, a paved forecourt, a well-preserved altar (33 ft. by 6½ ft.), and a part of the wall surrounding the sacred precinct have been laid bare.

The road, which is much frequented on fine evenings, is flanked by rose and orange gardens, and farther on by beautiful olive-groves. It ends, about 2 M. from the Esplanade, in a circular space, named the ***Canone**, or *One-Gun Battery* (carr. 5-6 dr.), commanding a splendid *View of the E. coast.

Opposite, at the entrance to the old Hyllæan harbour, lies the *Scoglio di Ulisse* (cliff of Ulysses), or *Pontikonisi* (mouse-island), a cypress-planted islet with a chapel and a parsonage. The Greeks took this to be the Phæacian ship which brought Ulysses to Ithaca and was afterwards converted into stone by the angry Poseidon. The S.W. side of Lake Kalikiópulo, where a brook named *Kressida* enters the lake, is pointed out as the place where Ulysses was cast ashore and met the Princess Nausicaa.

Several charming ***Excursions** may be made from the capital into the interior of the island, which, thanks to the English administration, is almost everywhere traversed by good carriage-roads.

To the South. — To *Gasturi* and *Benizze* (7½ M.) and back, by carriage (10-15 dr.) in 3-4 hrs. The road quits the town by the former W. gate, or *Porta Reale*, traverses the suburb of San Rocco, skirts the lake of Kalikiópulo, and then ascends in windings to (5 M.) **Gasturi** (*Achilleion*, pens. 7 dr.), where in a gorge is an ancient well under a venerable plane-tree. About ½ M. farther on, a little to the left, is the villa ***Achilleion,** built in 1890-91 for Empress Elizabeth of Austria (d. 1898) in the Italian Renaissance style and bought by the German emperor in 1907. The terraces behind the villa (numerous statues, including a colossal Achilles, by J. Götz, added in 1910) and the park are open from 11 to 5 (2 dr.). In the latter, which descends towards the sea, is a kiosque with a statue of the Empress Elizabeth, replacing one of Heine. — We descend (short-cuts for walkers) to the (1¾ M.) fishing-village of *Benizze*, noted for its oranges. Near the priest's house are the well-preserved remains of a Roman villa (fee). Boat hence to Kastradis, 5 dr.

To the **Monte Santi Deca** (1860 ft.), Greek *Hagi Deka*, by carriage (10-15 dr.; there and back 5-6 hrs.). We diverge from the above-described road about ½ M. short of Gasturi and drive to the (1¼ hr.) village of *Hagi Deka* (675 ft.), at the foot of the hill, and then ascend with a guide to the top in 1 hour. Splendid panorama, especially of the Albanian coast. We descend by a narrow path, eventually through olive-groves, to (½ hr.) *Apano-Garuna* and thence walk to the N. to (¼ hr.) *San Teodoro* or *Hagios Theódoros*, where the carriage should be ordered to meet us (to Corfu viâ *Kamára* a drive of 1½ hr.).

To the West. — To **Pelleka** (there and back in 3½-4 hrs., carr. 10 dr.), on the W. coast of the island. Beyond the suburb of San Rocco (see above) we reach the (20 min.) village of *Alipù*. About ¼ hr. farther on, avoiding the road on the right to Afra (p. 484), we keep straight on, crossing the *Potamò*, the largest stream in the island, though here generally waterless in summer. A short ascent among olive-trees brings us within sight of Varipatádes, lying high above us to the left among olive-groves, and of *Pélleka*, straight in front of us, within 1½ hr.'s drive. The road rapidly ascends before reaching Pelleka and beyond it is continued to the top of the hill (890 ft.), whence an admirable view is enjoyed.

To the North. — To **Govino** viâ Afra, returning viâ Potamò, a charming round of $2^1/_2$-3 hrs. (carr. 8-10 dr.). From Corfu to *Alipù* and the bridge over the *Potamò*, see p. 483. We follow the road to the right to ($^3/_4$ hr.) *Afra*. To the right is *Kukuriza*, to the left a view of the Ropa valley. Farther on *Kontókali* is passed on the shore to the right, and we soon reach *Govino*, with the remains of a Venetian arsenal, situated on a beautiful bay. Off the coast lies the *Lazzaretto Island*, with its large square quarantine building. — The road to the right beyond Kontókali, as we return, leads back to Corfu viâ the large village of *Potamò*.

To **Palæokastrizza**, a drive of 3 hrs. there and $2^1/_2$ hrs. back (carriage 20-25 dr.). About halfway to Palæokastrizza, $1^1/_2$ M. beyond Govino (see above), a road diverging from ours to the right crosses the *Bridge of Phéleka* and leads over the *Pass of San Pantaleone*, which intersects the range of hills separating the centre of the island from the N. part (good view of the latter). Our road keeps to the left. To the right as we proceed towers the *Monte San Salvatore*, Greek *Pantokrator* (2990 ft.), which may be ascended (with guide) in 2-3 hrs. from *Spartilla*, reached by carriage from Corfu viâ Govino, Ipso, and Pyrgi in $2^1/_2$ hrs. (ca. 20 dr.). As we approach the W. coast the view of the red cliffs, honeycombed with caves, along which the road is constructed, becomes more and more imposing. To the right open attractive views of the villages of Korakiana, Skriperò, and Dukades. Our road diverges from that to Dukades, descends in curves to the ($^1/_2$ hr.) bay of *Liapádes*, and thence re-ascends to the ($^1/_4$ hr.) convent of **Palaeokastrizza* ('old castle'), which lies on a rock high above the vivid blue sea and commands a beautiful view. The monks provide light refreshments (gift expected).

For a more detailed account of Corfu, see *Baedeker's Greece.*

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect; P. = painter; S. = sculptor; ca. = circa, about; Bol. = Bolognese; Flor. = Florentine; Ferr. = Ferrarese; Lomb. = Lombardic; Mant. = Mantuan; Mess. = Messenian; Neap. = Neapolitan; Rom. = Roman; Sicil. = Sicilian; Sien. = Sienese; etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

Ainèmolo, Vincenzo di Pavia (Vinc. Romano), Palermo P., d. after 1557. — (303).
Alibrando, Girol., Mess. P., 1470-1524.
Allegri, Ant., see *Correggio.*
Amatrice, Cola dell', Rom. & Neap. A., P., 1519-42.
Amerighi, see *Caravaggio, Mich.*
Angèlico da Fièsole, Fra Giov., Flor. P., 1387-1455.
Apelles, Greek P., 356-308 B.C. — (xlii).
Apollonius of Tralles, Greek S., brother of Tauriscus. — (xxxix).
Aquila, Pompèo d', P., second half of 16th cent.
—, *Silvestro d' (Silv. l'Ariscola)*, S., 15th cent.
Arpino, Cavalière d' (Gius. Cesari), Rom. P., ca. 1560-1640. — (228).
Auria, Dom. d', Neap. S., pupil of Giov. da Nola, d. 1585.

Baboccio da Piperno, Ant., Neap. S., A., 1351-1435.
Barbieri, see *Guercino.*
Barisano, bronze-founder, end of 12th cent. — (248).
Bartolomèo della Porta, Fra, Flor. P., 1475-1517.
Bassano, Iacopo (da Ponte), Ven. P., 1510-92.
—, *Leandro (da Ponte)*, son of Iacopo, Ven. P., 1557-1622.
Bazzi, Giov. Ant., see *Sodoma.*
Bellini, Gentile, brother of Giovanni, Ven. P., ca. 1429-1507.
—, *Giovanni*, Ven. P., ca. 1430-1516.
Belotto, Bern., see *Canaletto.*
Beltraffio, see *Boltraffio.*
Bernardi, Giov., da Castel Bolognese, Bol. goldsmith, 1495-1555.
Bernini, Giov. Lorenzo, Rom. A., S., 1598-1680.
Besozzo, Leonardo da, Mil. P., beginning of 15th cent. — (liii).
Bigordi, see *Ghirlandaio.*
Bol, Ferd., Dutch P., 1616-80.
Bologna, Giovanni da (Jean Boulogne), Flem. and Flor. S., 1529-1608.
Boltràffio (Beltraffio), Giov. Ant., Mil. P., pupil of Leonardo da Vinci, 1467-1516.
Bonannus, Pisan A., S., end of 12th cent.
Bonito, Nicc., Rom. P., 18th cent.
Bonvicino, see *Moretto.*
Botticèlli, Aless. or *Sandro (Al. Filipepi)*, Flor. P., 1444/5-1510.
Bronzino, Angelo, Flor. P., 1502-72.
Brueghel, Pieter, the Elder, Flemish P., b. at Breda, ca. 1525-69.
Buonarroti, see *Michael Angelo.*
Buono (de' Buoni), Silvestro, Neap. P., d. ca. 1500.

Caccavello, Annibale, Neap. S., ca. 1515-70.
Calabrése, il (Mattia Preti), Neap. P., 1613-99.
Caliàri, Paolo, see *Veronese.*
Camaino, Tino di, Sien. S., d. 1337.
Cambiaso, Luca, Genovese P., 1527-85.
Camilliani (Camillani), Flor. S., end of 16th cent.
Camuccini, Vinc., Rom. P., ca. 1773-1844.
Camulio, Bartol. da, Sicil. P., 14th cent.
Canaletto (Bern. Belotto), Ven. P., 1724-80.
Canòva, Antonio, S., 1757-1822.
Cappuccino, Genovese, see *Strozzi.*
Caracci, Annibale, Bol. P., 1560-1609.
—, *Lod.*, Bol. P., 1555-1619.
Carácciolo, Giov. Batt. (surn. *Battistello*), Neap. P., d. 1641. — (liii).
Caravaggio, Michael Angelo Amerighi da, Lomb., Rom., and Neap. P., ca. 1565-1609.
—, *Polidòro da*, Rom., Neap., and Sicil. P., 1495-1543. — (liii).

Celebrano, Franc., Neap. S., 18th cent.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-72.
Cesare, Gius., see *Arpino.*
Civetta, see *Herri met de Bles.*
Claude le Lorrain (Gellée), French P., 1600-82.
Cónca, Seb., Neap. P., 1679-1764.
Conradini (Corrad.), Ant., S., d. 1752.
Corenzio, Belisario, P., 1558-1643. — (liii).
Cornelisz, Jacob, Dutch. P., before 1470-1533.
Corrèggio (Antonio Allégri da), Parm. P., 1494-1534.
Corso, Vinc., Neap. P., d. 1545.
Cosmati, Rom. family of stone-carvers and mosaicists, 12th and 13th cent. — (li).
Cranach, Luc., German P., 1472-1553.
Credi, Lorenzo di, Flor. P., 1459-1537.
Crescenzio, Ant., Sicil. P., first half of 16th cent. — (302).
Criscuolo, Giov. Fil., Neap. P., 1495-1584.
Critios, Greek S., 5th cent. B.C. — (xxxviii).
Crivelli, Carlo, Ven. P., flor. ca. 1468-93.

D

David, Gerard, Netherl. P., ca. 1460-1523.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (Domenico Zampiéri), Bol., Rom., and Neap. P., A., 1581-1641. — (liii).
Donatello (Donato di Niccolò di Betti Bardi), Flor. S., 1386-1466.
Donzello, Piero and *Ippol.*, P., assistants of Zingaro. — (liii).
Dürer, Albr., German P., 1471-1528.
Dyck, Ant. van, Flem. P., 1599-1641.

E

Euphranor, Greek S., P., 375-335 B.C. — (xlii).
Eyck, Hubert van, early-Flemish P., ca. 1370-1426.
—, *Jan van*, early-Flemish P., ca. 1390-1440.

F

Fabriano, Gentile da, Umbr. P., before 1370-1428.
Falcone, Aniello, Neap. P., 1600-65. — (liii).
Fansaga (Fanzaga), Cosimo, P., S., A., 1591-1678.
Fiesole, Fra Giovanni Angelico da, see *Angelico.*
Finoglia, Paolo Dom., Neap. P., d. 1656.
Florentia, Andreas de (A. da Firenze), Neap. S., 1388-before 1459.
Fontana, Dom., Rom. A., 1543-1607.
—, *Lavinia*, Bol. P., 1552-1602.
Franco, Agnolo, Neap. P., d. ca. 1445.
Fuga, Fernando, Flor. A., 1699-1780.

G

Gabriele d'Agnolo, Neap. A., ca. 1496.
Gaetano, Scipione, Neap. P., 16th cent.
Gagini (Gaggini), Antonello, son of Domenico, Sicil. S., 1478-1536, and sons. — (302).
—, *Dom.*, Neap. and Sicil. S., d. 1492. — (302).
Garbo, Raffaellino del (R. Carli), Flor. P., 1466-1524.
Gargiulo, Dom., surn. *Micco Spadaro*, Neap. P., 1600-75.
Garòfalo (Benvenuto Tisi da), Ferr. P., 1481-1559.
Ghirlandàio, Dom. (Dom. Bigordi), Flor. P., 1449-94.
Giordano, Luca, surn. *Fapresto*, Neap. P., ca. 1632-1705. — (liii).
Giotto (di Bondone), Flor. P., A., S., 1267(?)-1337. — (liii).
Gossaert, Jan, surn. *Jan van Mabuse*, Netherl. P., ca. 1470-1541. — (328).
Guercino, il (Giov. Franc. Barbièri), Bol. and Rom. P., 1591-1666.

H

Hackert, Phil., German P., 1737-1807.
Hayez, Franc., Ital. P., 1791-1882.
Herri met de Bles, surn. *Civetta*, Netherl. P., first half of 16th cent.

K

Kauffmann, Maria Angelica, German P., 1741-1807.

L

Lama, Gian Bernardo, Neap. P., 1508-79.
Lanfranco, Giov., Bol., Rom., and Neap. P., 1581-1675.
Laurana, Franc., Neap. and Sicil. P., ca. 1425-1502.
Leonardo da Vinci, Flor. and Mil. P., S., A., 1452-1519.
Lotto Lorenzo, Ven. P., 1480-1556.
Lucas van Leyden (Luca d'Olanda), Dutch P., 1494-1533.
Luini, Bernardino, Lomb. P., ca. 1470-1532.

Mabuse, see *Gossaert.*
Maglione, Flor. P., S., second half of 13th cent.
Maiano, Benedetto da, Flor. A., S., 1442-97, brother of the following.
—, *Giuliano da*, Flor. A., 1432-90.
Mantegna, Andrea, Pad. and Mant. P., 1431-1506.
Martini, Simone, Sien. P., ca. 1285-1344. — (liii).
Mazzòla, Fil., father of Parmeggianino, Parm. P., ca. 1460-1505.
—, *Franc.*, see *Parmeggianino.*
Mazzóni, Guido (il Modanino), Mod. S., 1450-1518.
Mengs, Ant. Raphael, P., 1728-79.
Merliano, Giov., see *Nola, Giov. da.*
Messina, Antonello da, Sicil. and Venetian P., ca. 1430-79. — (303).
Michael Angelo Buonarròti, Flor. and Rom. A., S., P., 1475-1564.
Michelozzo, Flor. A., S., 1396-1472.
Mignard, Pierre, French P., 1612-95.
Modanino, see *Mazzoni.*
Monrealese, see *Novelli, Pietro.*
Montórsoli, Fra Giov. Ang., Flor. S., assistant of Michael Angelo, 1507-63.
Morétto da Brescia (Alessandro Bonvicino), Bres. P., 1498-1555.
Mura, Franc. di, Neap. P., 1696-1782.
Murano, Bartol. da, see *Vivarini.*

Naccherino, *Michelangelo*, Neap. S., 1550-1622.
Nesiotes, Greek S., 5th cent. B.C. — (xxxvii).
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Papa, Simone, the Elder, Neap. P., 15th cent. — (liii).
—, *Sim., the Younger*, Neap. P., 1506-67.
Parmeggianino or *Parmigianino (Francesco Mazzòla)*, Parm. P., 1503-40.
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—, *Niccolò*, Pis. A., S., ca. 1220-80.
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Pontormo, Iac. (Carrucci) da, Flor. P., 1494-1557.
Porta, Bart. della, see *Bartolomeo.*
—, *Guglielmo della*, Lomb. and Rom. S., before 1516-1577.
Praxiteles, Greek S., flor. ca. 361-329 B.C.
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Raphael *(Raffaello Santi da Urbino)*, Umbrian, Flor., and Rom. P., A., 1483-1520.
Rembrandt Hermensz van Ryn, Dutch P., 1606-69.
Reni, Guido, Bol. P., 1574-1642.
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Robbia, Andrea della, nephew of Luca, Flor. S., 1437-1528.
—, *Giov. della*, son of Andrea, Flor. S., 1469-1529 (?).
—, *Luca della*, Flor. S., 1400-82.
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Romanelli, Giov. Franc., Rom. P., ca. 1610-62.
Romano, Giulio (G. Pippi), Rom. and Mant. P., A., pupil of Raphael, 1492-1546.
Rosa, Salvator, Neap. and Rom. P., 1615-73. — (liii).
Rossellino, Ant., Flor. S., A., b. 1427, d. ca. 1478.
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Saliba, Antonello da, Sicil. P., flor. ca. 1497-1535. — (303).
Sammartino, Gius., Neap. S., 1720-93.
Sanctis, Giac. de, Neap. A., d. 1543.
Sangallo, Francesco da, son of Giuliano, Flor. S., 1494-1576.
Santa Croce, Girol. da, Ven. P., d. ca. 1550.
Santafède, Fabrizio, Neap. P., 1560-1634.
—, *Francesco,* Neap. P., father of Fabrizio, 16th cent.
Sarto, Andrea del, Flor. P., 1486-1531.
Sassoferrato (Giov. Batt. Salvi), Rom. P., 1605-85.
Schidone, Bart., Mod. P., d. 1615.
Scilla, Agost., Sicil. P., 1639-1700.
Sebastiano del Piombo (Seb. Luciani), Ven. and Rom. P., 1485-1547.
Serpotta, Giacomo, Palermitan S., 1656-1732. — (302).
Sesto, Césare da, Mil. P., pupil of Leonardo da Vinci, b. before 1480, d. before 1521.
Siciliano, Giov. Bernardino, Neap. P., S., 1606-87.
Siena, Marco da, P., A., second half of 16th cent.
—, *Matteo da,* P., middle of 16th cent.
Sodoma, il (Giov. Ant. Bazzi), Lomb., Sien., and Rom. P., ca. 1477-1549.
Solario, Ant., see *Zingaro.*
Solimena, Franc. (surn. *Abbate Ciccio*), Neap. P., 1657-1747.
Spada, Lionello, Bol. P., 1556-1622.
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Spagnoletto, Lo (Gius. Ribèra), Span.-Neap. P., 1588 (?)-1652. — (liii).
Stanzioni, Massimo, Neap. P., 1585-1656. — (liii).
Stéfani, Pietro degli, Neap. S., P., b. 1228, d. after 1318.
—, *Tommaso degli,* Neap. P., 1231-1310.
Strozzi, Bernardo (il Cappuccino or *il Prete Genovese),* Genovese P., 1581-1644.
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Tintoretto, Dom. (Dom. Robusti), Ven. P., son of the following, 1562-1637.
—, *il (Iac. Robusti),* Ven. P., 1518-94.
Tisi, Benvenuto da, see *Garofalo.*
Titian (Tiziano Vecelli da Cadore), Ven. P., 1487-1576.
Traversa (Charles Franç. de la Traverse), French P., d. 1778.
Vaccáro, Andrea, Neap. P., 1598-1670.
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Vanvitelli, Lod., Rom. P., A., 1700-73.
Vasári, Giorgio, Flor. P., A., and writer on art, 1512-74.
Vassallettus, Petrus, and son, stone-carvers and mosaicists, ca. 1180-1263.
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Velazquez (Diego Rodriguez de Silva V.), Span. P., 1599-1660.
Venusti, Marcello, P., pupil of Michael Angelo, 1515-79.
Veronése, Páolo (P. Caliári), Veron. and Ven. P., 1528-88.
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—, *Bart. (Bart. da Murano),* Ven. P., flor. ca. 1450-99.
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Zeuxis, Greek P., 4th cent. B.C. — (xli).
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Abbreviations of Proper Names.

Ag. = Agostino.
Al. = Alessandro.
Ann. = Annibale.
Ant. = Antònio.
Bart. = Bartolomèo.
Batt. = Battista.
Bern. = Bernardo.
Dom. = Doménico.
Fil. = Filippo.
Franc. = Francésco.
Giac. = Giácomo.
Giov. = Giovanni.
Girol. = Girólamo.
Gius. = Giusèppe.
Gugl. = Guglielmo.
Iac. = Iácopo.
Lod. = Lodovico.
Lor. = Lorènzo.
Nicc. = Niccolò.
Rid. = Ridolfo.
Seb. = Sebastiano.
Tom. = Tommaso.
Vinc. = Vincènzo.
Vitt. = Vittòrio.

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